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TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

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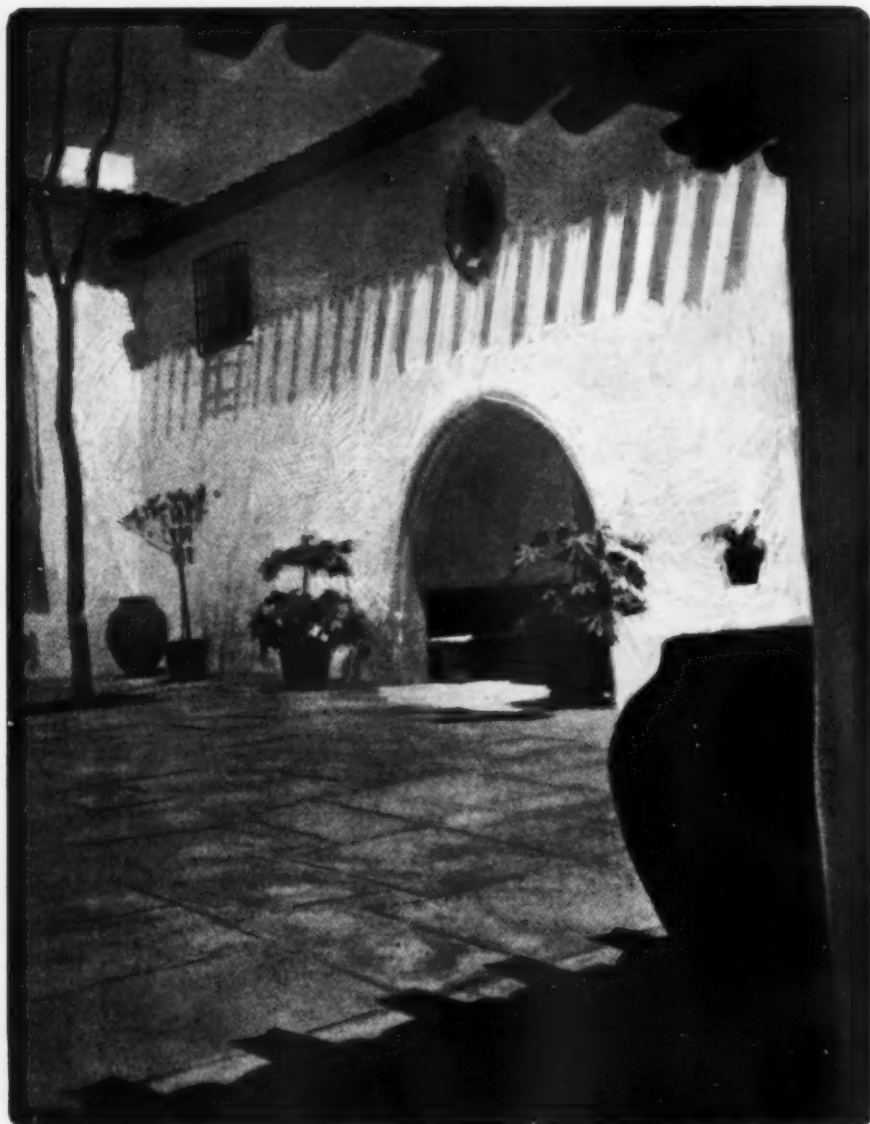
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A COURTWAY OR SPANISH PATIO IN A HOME BUILT IN THE UNITED STATES OF NORTH AMERICA, CREATING AN OLD WORLD CHARM AND ENVIRONMENT WITH SPANISH ARCHITECTURE

Immigrant Arts in America

ALLEN H. EATON

RUSSELL SAGE FOUNDATION, NEW YORK

IN ALL the world's history no nation has thrown its gates open so wide to welcome into citizenship the peoples of other lands as has the United States; nor has any nation received such gifts as have come from the Homelands of Europe.

While we owe a greater debt than is usually acknowledged to the American Indian for his contribution to our progress, and while people from every continent have had some part in our development, yet the main roots of our civilization are buried in the old world soil of Europe, and American culture is more than anything else a combination of European tradition and American environment.

This acknowledgment does not detract from the quality of the product; it only distinguishes it, and it seems to me fitting that as we rejoice in the blessings of America we should try to discover the elements that have made us what we are. Nothing becomes us better or reflects more truly that spirit of tolerance which has long been one of our proud traditions than our joining with native and foreign born citizens in appreciation of their contributions to American culture which have come to us through our immigrant citizens from across the seas.

It will help us to understand ourselves better and will deepen our sympathy for the scenes and life of the old world if we remind ourselves from time to time of the basic fact that we are all of one great family and that there is not a corner of Europe from which some of us have not come.

However, the outstanding fact about America is not what this or that group has accomplished, but rather, to quote an immigrant writer, that "all have come bearing gifts and have laid them on the Altar of America." Public acknowledgments of the gifts which the immigrant brings to his adopted country, and encouragements to him to prize and conserve for America his finest native heritages, are being given more and more often in America. It is not possible to calculate what the conservation of the choice traditions, customs and folkways of these various peoples may mean if saved to American culture, but occasionally we have an experience which suggests it.

Countless Americans must have followed with satisfaction the reports of the New York Philharmonic-Symphony in Europe a few years ago under the leadership of the matchless Toscanini. I was



especially thrilled one morning to read in the *New York Times* an account from Paris in which the French critic, Henry Prunieres, after evaluating the great orchestras of Europe, declared the American symphony orchestras to be finer than any of them. "I have never," he said, "heard anything comparable to the New York Philharmonic-Symphony. I do not know whether New York is aware of the superiority of American orchestras over those of Europe. But how is it possible not to achieve such perfection when American orchestras are formed from the best players produced in all countries; brasses from Germany; strings from Italy, Austria, Hungary, Poland and Russia; woodwinds from France and Italy; plus the instrumentalists trained in America."

But important as is the immigrant's contribution to American music it is also outstanding in all the other arts; and if we accept a definition of culture quoted in Webster's Dictionary as "the list of all the items of the general life of a people," we will, I think, acknowledge that he has brought distinction to every field that he has entered.

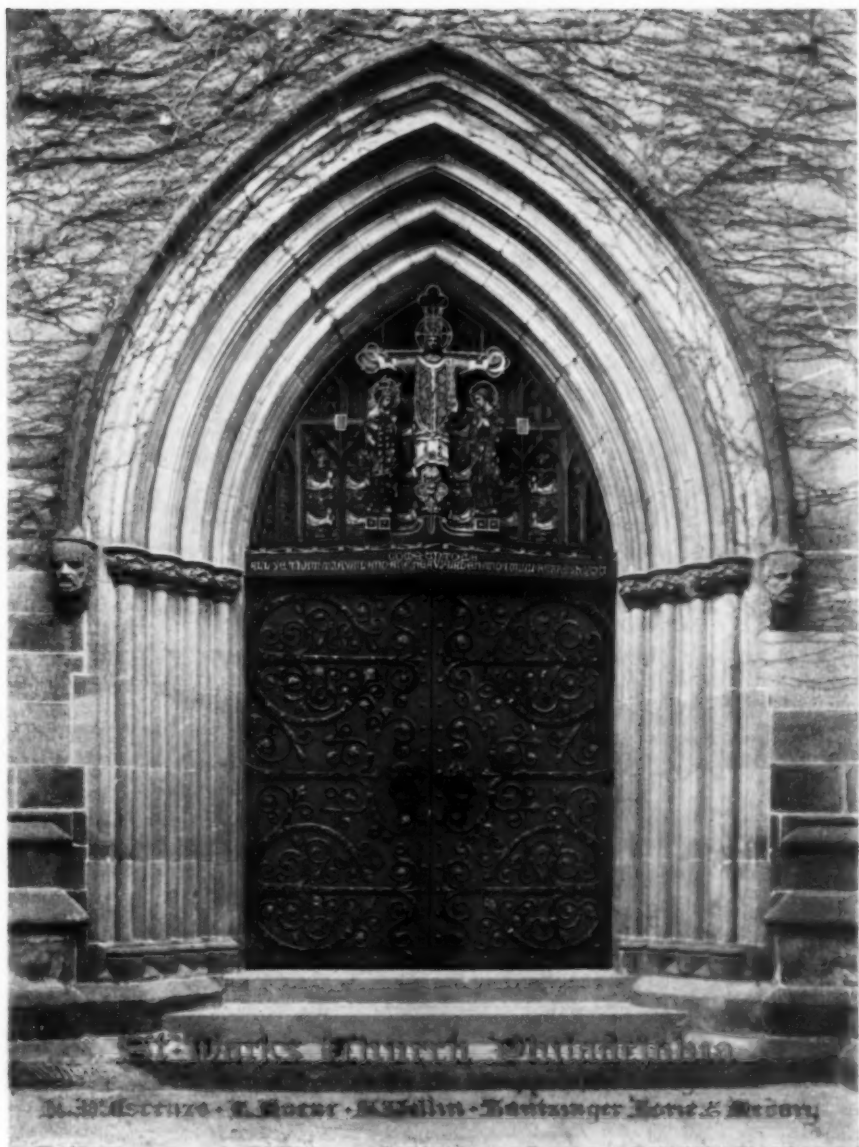
One of the facts in the upbuilding of our nation, and perhaps the greatest, is that throughout our whole history, until very recently, America has been a refuge for the oppressed from every land. Even though the struggle for the immigrant in the new world was often terribly severe, yet there was behind all the hardships and tragedies a rough hospitality which set America apart from the nations of the world; as Walt Whitman sang:

"Welcome are all earth's lands
Each for its kind."

What this has meant to America we cannot go into here except to say that it has gone far to make us what we are today. But the time came when the nation decided to break with this old tradition and close the gates of entry to countless ones who looked toward our shore as the promised land. No one can tell how this change will affect us finally, but there is no gainsaying that the longing of the immigrant to come to America and the struggle to become an integral part of her life has given us much in fine courage and in other sturdy pioneer qualities. Woodrow Wilson, I think, spoke for the nation when he said, "Some of the best stuff in America has come out of foreign lands and some of the best stuff in American is in the men who are naturalized citizens of the United States."

If then, in the necessity to limit our immigration, we have lost one of our oldest traditions, perhaps we can find a substitute for our loss, a kind of compensating principle by consciously setting about to discover and conserve the best qualities which our immigrants have brought and are bringing from their old homelands. But we must not trust to accident and the force of gravitation to reveal these things; we must ourselves seek them, and the quest is a worthy challenge.

Our first step in this adventure is to discover what these qualities are, and bring to public view the arts, the crafts, the skills, the music, dances, customs and folkways of the various peoples who compose our population. Not only will those peoples be encouraged, but the appreciation for what they have done may be



ENTRANCE TO SAINT MARK'S CHURCH, PHILADELPHIA
 IRON WORK BY SAMUEL YELLIN FROM POLAND; WOOD-CARVING BY EDWARD MAENE FROM
 BELGIUM; STAINED GLASS BY NICOLA D'ASCENZO FROM ITALY. ARCHITECTS, ZANTZINGER,
 BORIE AND MEDARY

Illustration from IMMIGRANT GIFTS TO AMERICAN LIFE, by ALLEN H. EATON, reviewed in
 this issue. Reproduced by permission of Russell Sage Foundation.

extended far beyond the expectations of societies and individuals who are organizing and sponsoring homeland arts and folk-art exhibitions and entertainments to help perpetuate native European folkways brought to the United States.

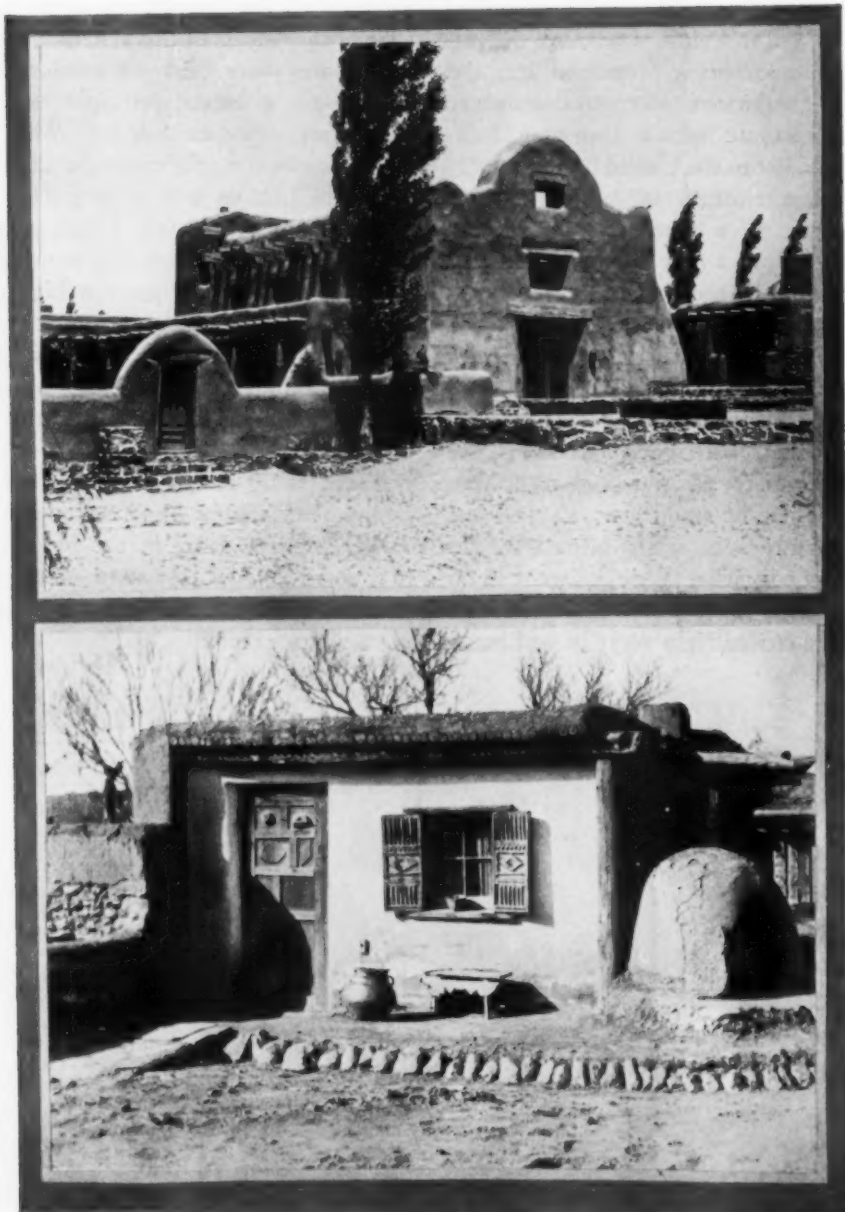
The experiments in appreciation of immigrant gifts have gone far toward bringing about a new concept of Americanization. In the earlier stages of this work, our zeal to get quick results emphasized what America had done for the immigrant and what she would do if he would hurry up and become naturalized. Often, with good intentions, we made drives to get the immigrant into classes where he could learn English and other branches of study offered by the boards of education. We even went so far sometimes as to tell him that if he did not become a citizen right away he had better

go back to the country he came from. One of the defects of this system was that it did not work. So we tried another plan with a better principle and the results are more satisfactory. With the new plan, we have followed the advice of Abraham Lincoln who a long time ago said, "If you would win a man to your cause first convince him that you are his friend. Therein is the greatest high road to his reason and which when once gained you will find but little trouble in convincing his judgment of the justice of your cause if indeed that cause is a really just one."

There is no danger, I think, that we cannot Americanize our immigrants; the danger is rather that in the process we may overlook and lose some of the best elements which we need in the building of our national life.



"LITTLE RED SCHOOLHOUSE." EARLY AMERICAN DUTCH
QUILT FROM OHIO. RECEIVED FROM MRS. C. W. KNOUFF,
SANDUSKY, OHIO



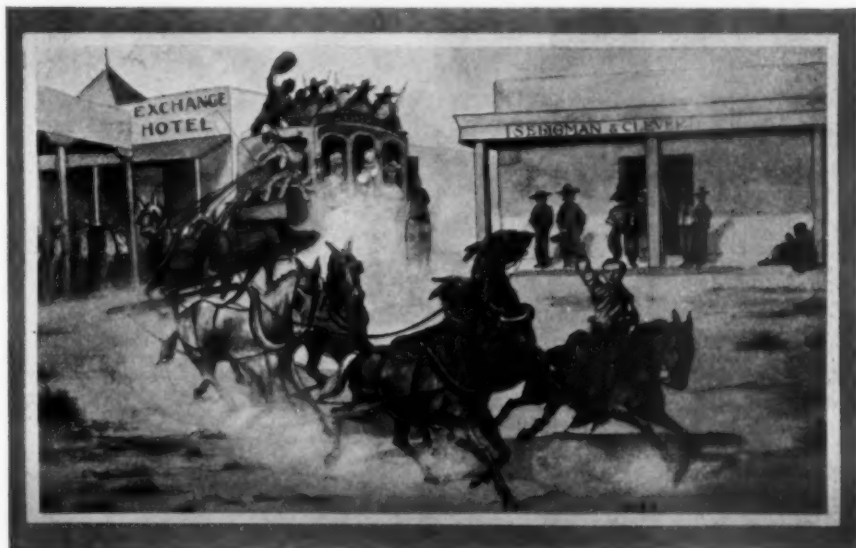
Photographs by Kellogg, of Santa Fe, New Mexico

SANTA FE, NEW MEXICO, IS BUILDING ON THE LINES OF THE SPANISH COLONIAL AND INDIAN PUEBLOS. ABOVE IS A PORTION OF A RESIDENTIAL ESTATE. BELOW IS AN ARTIST'S STUDIO. BOTH ARE PERFECTLY FITTED TO THE SURROUNDING COUNTRY

Santa Fe, Ancient Spanish Art Center

PEDRO J. LEMOS

DIRECTOR, STANFORD MUSEUM OF FINE ARTS

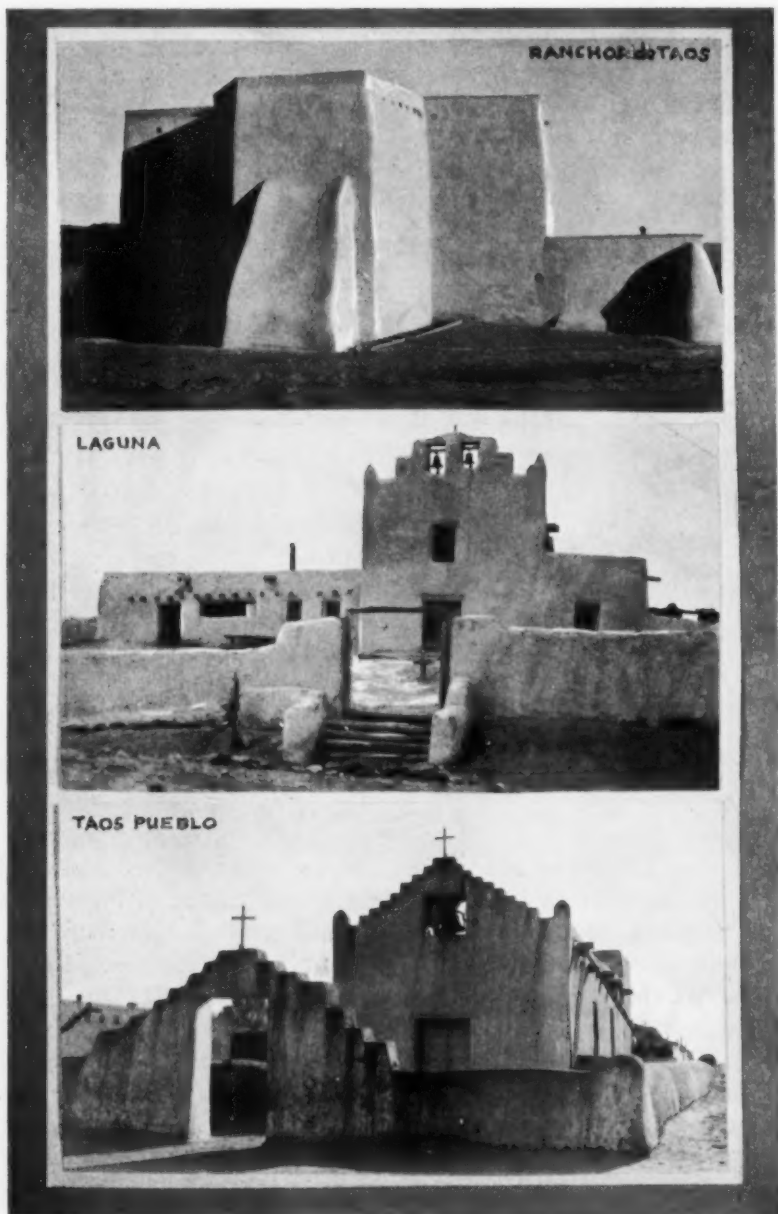


THE END OF THE SANTA FE TRAIL

FROM the time Columbus set foot on the new continent in 1492, it took about one hundred years before the Spanish conquistadors could leave South America to establish an active community in the very heart of North America. This settlement was La Villa Real de Santa Fe de San Francisco de Assisi and was settled by Don Pedro de Peralta in the year 1609. It was an established government twenty years before the Pilgrims landed at Plymouth. San Gabriel, thirty miles northwest, was really settled earlier, in 1598, by Onate, the earlier Spanish conqueror, but San Gab-

riel was abandoned and Santa Fe became the Spanish capital of New Spain. With the Indian rebellion in 1680, the Indians again became possessors of Santa Fe and it was not until 1692 that valiant Don Diego de Vargas came from the mother city of Mexico, many days' journey southward, and with his army again took the great Southwest for Spain.

Through all this early colonization period, Spain was building great cities in South America and Mexico. No greater colonizers or builders since the time of the Romans have existed and architectural monuments have remained down the



THE OLD SPANISH MISSIONS AMONG THE INDIAN PUEBLOS ARE ARCHITECTURAL STRUCTURES OF SIMPLE BEAUTY. IS THERE ANYTHING MORE MODERN IN ARCHITECTURE TODAY THAN THE REAR VIEW OF THE MISSION, RANCHOS DE TAOS, SHOWN AT THE TOP OF THIS PAGE, WHICH WAS BUILT OVER 200 YEARS AGO



THE MUSEUM BUILDING IN SANTA FE (ABOVE) AND THE BUSINESS HOUSE (LOWER). EACH ECHO IN STYLE THE MISSION CHURCH TOWERS OF THE INDIAN PUEBLOS OF THE SOUTHWEST



centuries wherever the Spaniard has built. Even the small bands of padres who fearlessly ventured into unknown sections of the new world carried the mission of beauty as well as that of their religion wherever they went. The old missions of the Southwest remain as examples of colonial structures of primitive beauty and the chain of missions that dot California, even those that are fragments, tell of beauty in plan and structure.

The Spaniard, though he was far from his homeland, never forgot the cloistered centers of his monasteries or the fountain-cooled gardens of his homeland. These memories he carried with him and the memories took form in the new villas or pueblos of New Spain. Even the frail, crusading Junipero Serra, through all his suffering journeys, directed and planted in California Missions the memory beauties of the monastery where he received his training. Today the arcaded cloisters of California Missions are echoes of the beautiful San Franciscan Monastery in Palma, Island of Majorca, Spain. And in turn thousands of beautiful homes and civic buildings throughout the Pacific Coast have caught their inspiration from these beautiful remains, until it seems that before long California will be a state dominantly Spanish in building style.

While Mexico and the coast of California was easily reached by ship, it was possible to bring many articles and furnishings for the embellishment of the churches and settlements. At the same time, it was a long journey from Spain to Mexico and a precarious sea trip for caravels from Mexico to the new settlements in California. The Mission Padres,

however, made it a part of their teachings to train the Indians in certain arts and crafts. The making of tile for roofing the missions, the tanning and decorating of leather, the shaping of iron, copper, silver, some pottery, carving of wood, the making of statuary in wood and stone, painting of church decorations and even the copying of old master pictures of the saints, are all attested to by many of these arts and crafts which remain for the visitor to see and admire.

With all that the Spaniard taught the Indian, the Indian in turn gave to the world an immense gift. To the American Indian the world today owes five-sevenths of its agricultural wealth. The many plants he developed and gave to the white man are listed as follows: Indian corn, red kidney beans, frijoles or Mexican beans, lima beans, Irish potatoes, yams, sweet potatoes, avocado, wild rice, tapioca or manioc, cocoa beans, guava, star apple, maple sugar, custard apple, peanuts, pecans, Mexican vanilla beans, tonka beans, cashew nuts, peppers, chirimoya, tomatoes, pumpkins, squashes, pineapples, nispero, Barbadoes cherry, strawberry, persimmons, paw paw, arracacha, jocote, oca, Paraguay tea, sweet sop, sour sop, quinine, cascara bark, sarsaparilla root, sassafras bark, tobacco, cocaine, cotton, sisal, aloe or agave, rubber, copal, chicle, Peruvian balsam, anil, logwood, fustic, Brazil wood, and cochineal.¹

The early colonial arts from around Santa Fe are even more interesting because they are more individual and have taken on a more original type. Isolation and great distance from Mexico City per-

¹This list received from the Southwest Museum, Los Angeles, California, where a complete display of the agricultural wealth collection as types accompanies the list on exhibition.



Courtesy of Spanish and Indian Trading Co., Santa Fe, New Mexico

IN THE EARLY SETTLEMENT PERIOD OF THE SPANISH COLONIES, CRAFTSMEN JOURNEYED FROM PLACE TO PLACE, MAKING FIGURINES OF SAINTS AND PAINTING PICTURES ON WOOD FOR THE PEOPLE'S NEEDS AS EVERY HOME REQUIRED THEM



mitted but little materials or furniture being transported. Horse and donkey motive power was needed for bare necessities of the traveling colonizers. The colonizers were, however, assisted by the fact that the Indians of their section were of an artistic nature. These Indians were of two types, the ones who lived in villages built of mud or rock on terraces or mesas who were named Pueblos, and the roving tribe who lived in the valleys or level places and were termed Navajos. Both names in Spanish designate the living places of the two types of Indians. Both these tribes of Indians worked at crafts, the Pueblos especially being an industrious agricultural people. Both tribes were of Asiatic origin even to this day echoing in their work Asiatic motifs and mannerisms.

The Spanish settlers soon found in the artistic trend of the Indian an apt and proficient worker in the arts and crafts. Good pottery was made by most of the Pueblo people and crude weaving was used for clothing. This weaving consisted of strings made of short fibre wild cotton to which were attached bird feathers or rabbit skin tufts. With the introduction of sheep the Indians were quick to take advantage of the use of wool for their weaving.

The Navajos were a marauding group of warriors who constantly raided the pueblos, stealing sheep as well as cattle from the Spaniards and Pueblo Indians. Not being content with their increasing flocks of stolen sheep, the Navajos then stole the pueblo women weavers, keeping them in captivity as workers and in this way learned the art of weaving.

During the year 1794 Fernando de

Chacon, governor, wrote to his Commandante in Chihuahua that the Navajo "are not in a state of coveting herds of sheep, as their own are innumerable; they work their wool with more delicacy and taste than the Spaniards. Men as well as women go decently clothed; and their captains are rarely seen without jewelry."

The Spaniards found the Indian producing a crude type of jewelry from copper which he mined or secured from the Northern Indians. The Indian was shown how to work in silver and gradually became skilled in the art of metal work and at the present time both the Pueblo and Navajo are noted for their jewelry. While the Navajo supposedly excels in jewelry, the Zuni Pueblo craftsman does equally excellent work and is very skillful in setting his turquoise stones.

During February in the year 1803 Governor Chacon sent a report to Chihuahua, parts of which read, "With respect to arts and trades, it may be said with propriety that there are none in this Province, there being no apprenticeship, official examination for master work . . . but necessity and the natural industry of these inhabitants has led them to exercise some, for example, weaving in wool, shoemaker, carpenter, tailor, blacksmith and mason in which nearly all are skilled." They were described as making "blankets, sackcloth, carpeting, which weaves they color with indigo and Brazil nut, which they import from the outer country and with stains and herbs which they know."

Later it was decided to send from Mexico, weavers skilled in their art, so that the industry might be introduced and so that it could progress in the new country. It was two years before the



Photographs from Museum of Santa Fe, New Mexico

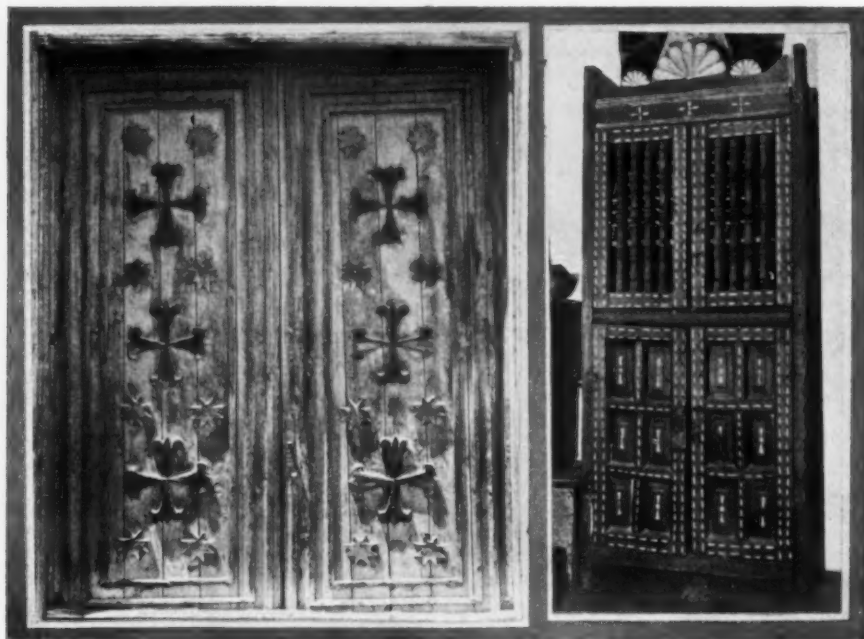
THE SMALL TABLE OR MESITA AT TOP IS THE TYPE IN SPAIN WHICH INSPIRED THE SPANISH COLONIAL TYPE NEXT TO IT. THE CARVED CHEST IN LOWER PICTURE IS A SPANISH COLONIAL PIECE FOLLOWING THE SPANISH PENINSULA CHEST SHOWN ABOVE IT

order took effect and Don Ygnacio Ricardo, widower, and Don Juan Bazan, bachelor, Spaniards, and two youths, sons of the first, came to Santa Fe and started the teaching of weaving. Today the village of Chimayo, north of Santa Fe, home of the famous Chimayo blanket, is considered a survival of the art of these early craftsmen.

The early Chimayos are beautiful patterns in stripes of brilliant harmonizing color and the early types of Indian blankets are in stripes also, showing the influence of the first Spanish patterns. While the Pueblos were the first weavers, today the Navajo women are the weavers of the Southwest, some weaving being done by the Hopi men and a little by the Zuni women.

As the Spanish colonists planned communities, they built homes and adopted the flat roof type of the Pueblo Indian. However, they introduced the making of adobe brick instead of the packed mud walls of the Indians. The thick walls were ideal for the climatic conditions, giving a cool interior in summer and holding the heat during the winter. Next came the furnishing of the home and with the "natural industry of the inhabitants" the Spaniard planned from memory the chairs, tables, chests, and other furniture needs and the Indians were the craftsmen. And with this combined crafts-mind the products developed into a new type of furniture. Its finish and technique took on new qualities, perhaps

(Turn to page 353)



CARVED DOOR PANELS FROM SANTA CRUZ SPANISH COLONY NEAR SANTA FE, AND A TRASTERO OR CUPBOARD AS MADE BY THE SPANISH COLONIAL CRAFTSMAN AFTER THE SPANISH CUPBOARD TYPE



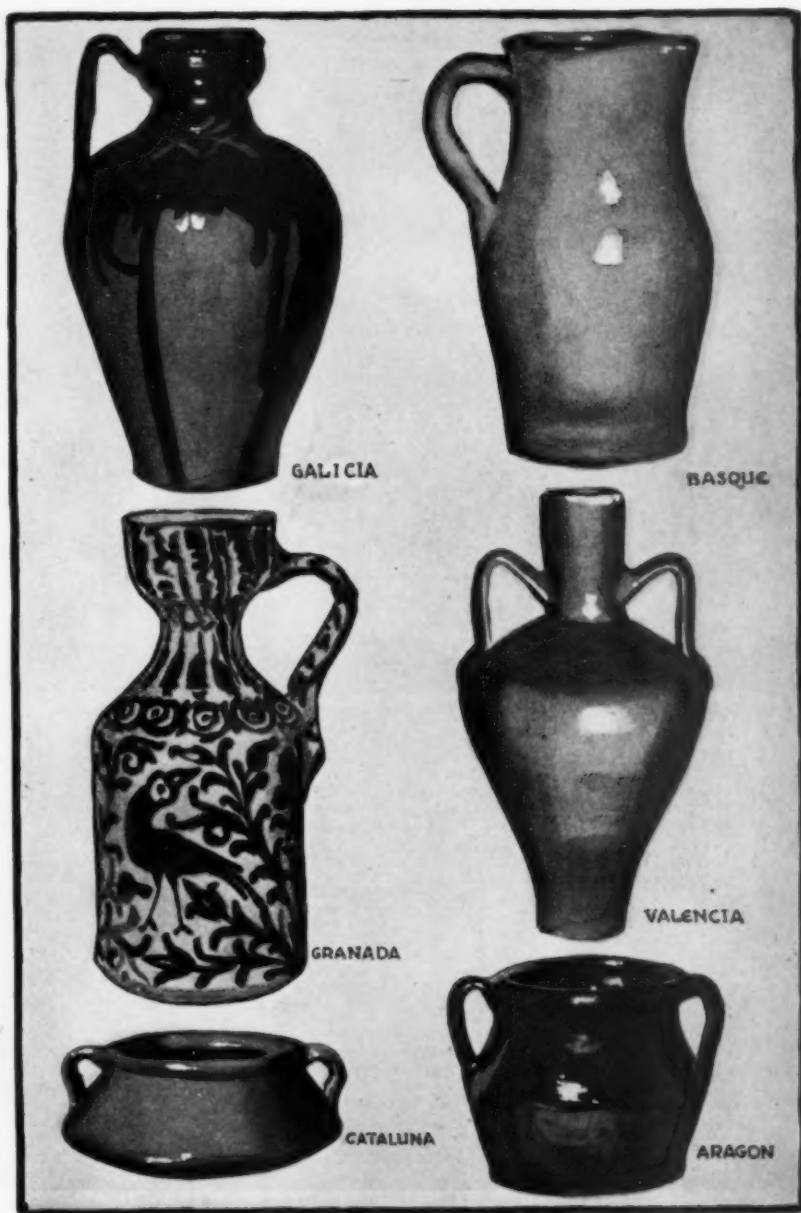
Photograph above from Hispanic Museum, New York. Lower photograph from Spanish and Indian Trading Co., Santa Fe, New Mexico

THE ENRICHED IRON BOUND AND TOOLED LEATHER SPANISH TREASURE CHEST FOUND ITS COUNTERPART IN THE SIMPLER IRON WORK AND RAWHIDE STRIP PATTERN OF THE CHEST USED IN THE SOUTHWEST COLONIES OF THE SPANISH PERIOD

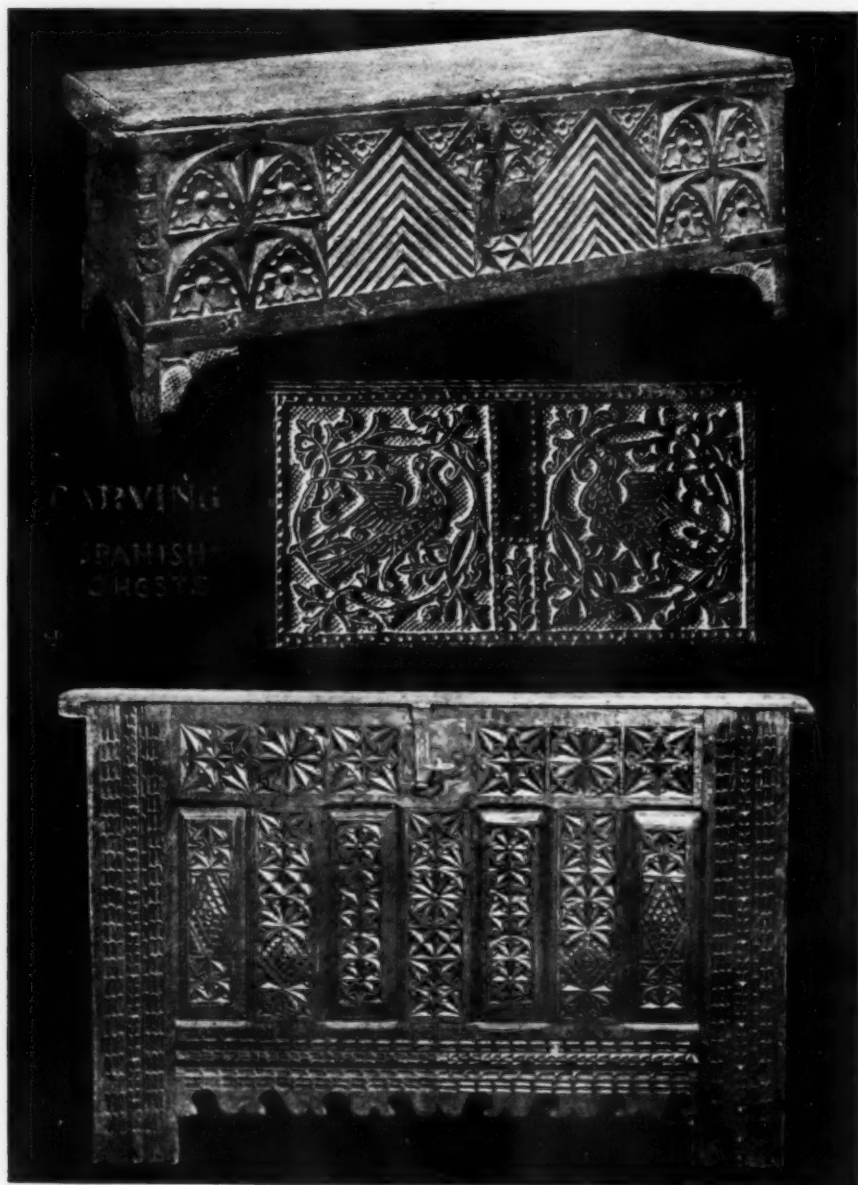


Photographs by Parkhurst, of Santa Fe, New Mexico

INTERIORS OF MODERN-BUILT HOMES, FOLLOWING THE PUEBLO STYLE IN THE SOUTHWEST.
THE FURNITURE IS SPANISH COLONIAL TYPE WITH INDIAN RUGS ON THE FLOOR.



SIX SPANISH PROVINCES' TYPES OF POTTERY. MANY SPANISH POTTERY FORMS CONTINUE TYPES USED DURING ROMAN OR MOORISH PERIODS OF OCCUPATION



MUCH OF THE SPANISH CARVING IS A CHIP-CARVED TECHNIQUE RESULTING IN GEOMETRIC PATTERNS OF MUCH BEAUTY. SPANISH CEDAR AND CHESTNUT WOOD IS MUCH USED. BEAUTIFULLY WROUGHT HINGE-STRAPS AND LOCKS OF IRON ARE ADDED



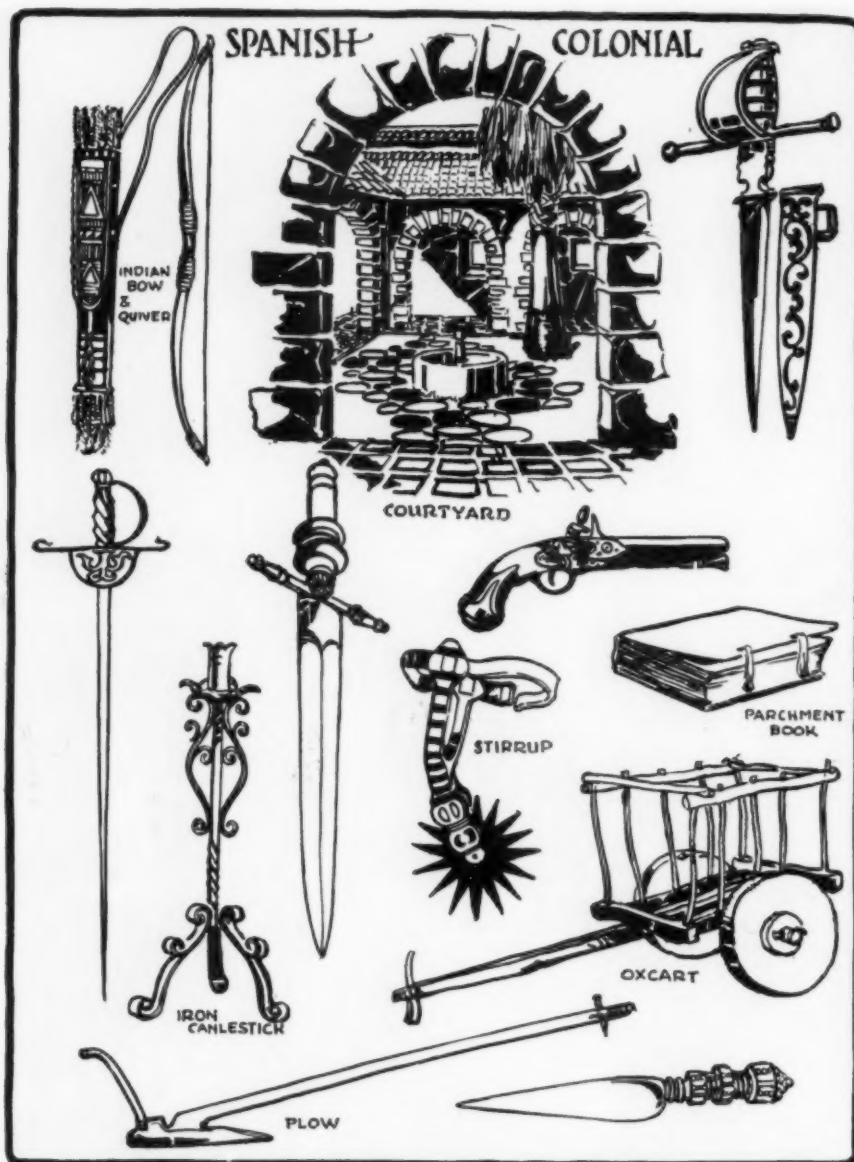
THE IRON WORK OF SPAIN IS BEAUTIFULLY DESIGNED AND MUCH ATTENTION IS GIVEN TO THE PATTERNS OF LOCKS AND KEYS



SPANISH COSTUMES OF THE EXPLORATION PERIOD



AMERICAN SOUTHWEST SPANISH AND INDIAN TYPES AND COSTUMES



SPANISH AMERICAN COLONIAL WEAPONS AND IMPLEMENTS



SPANISH AMERICAN COLONIAL ARCHITECTURE AND HANDICRAFTS



FRENCH PEASANT AND MODERN POTTERY IS
REFINED AND GRACEFUL IN FORM AND DECORATION



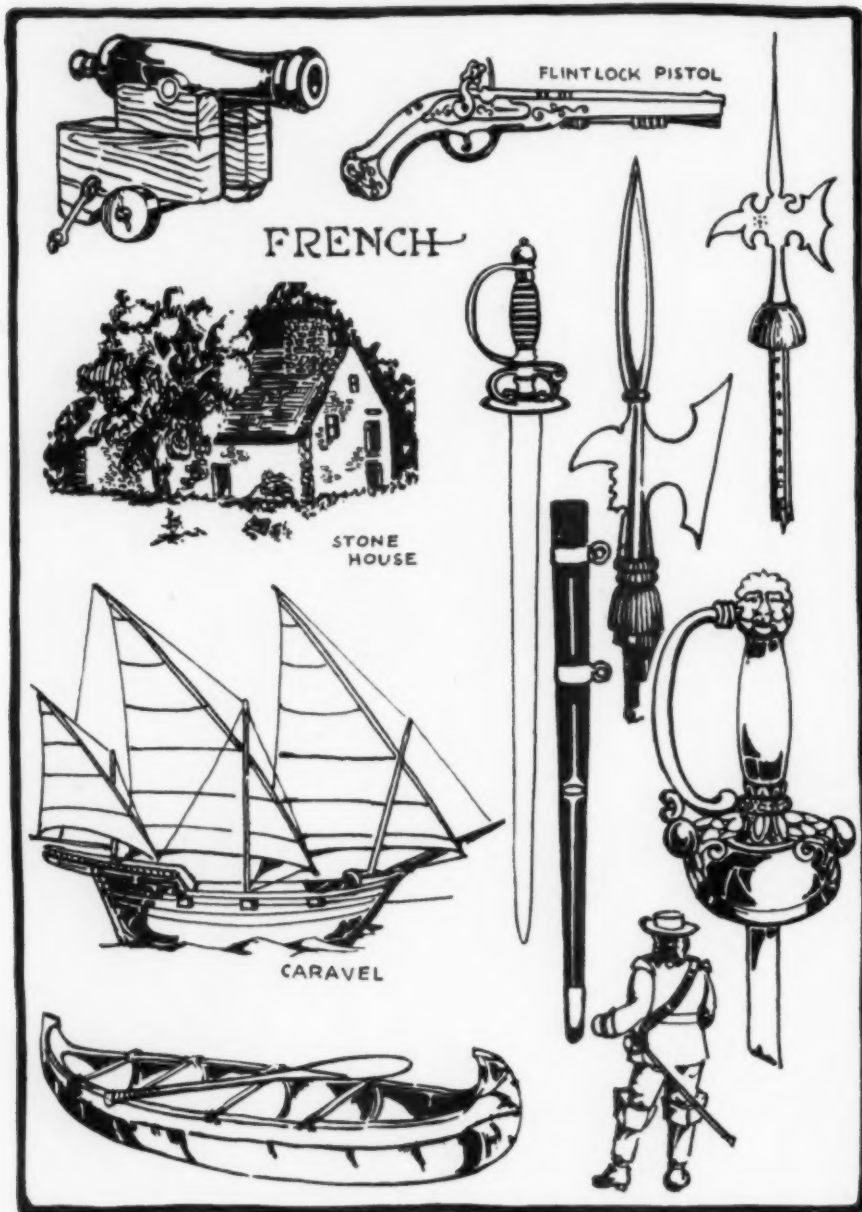
FRENCH IRON WORK IS BEAUTIFULLY EXECUTED
WHETHER THE OBJECT IS LARGE OR SMALL



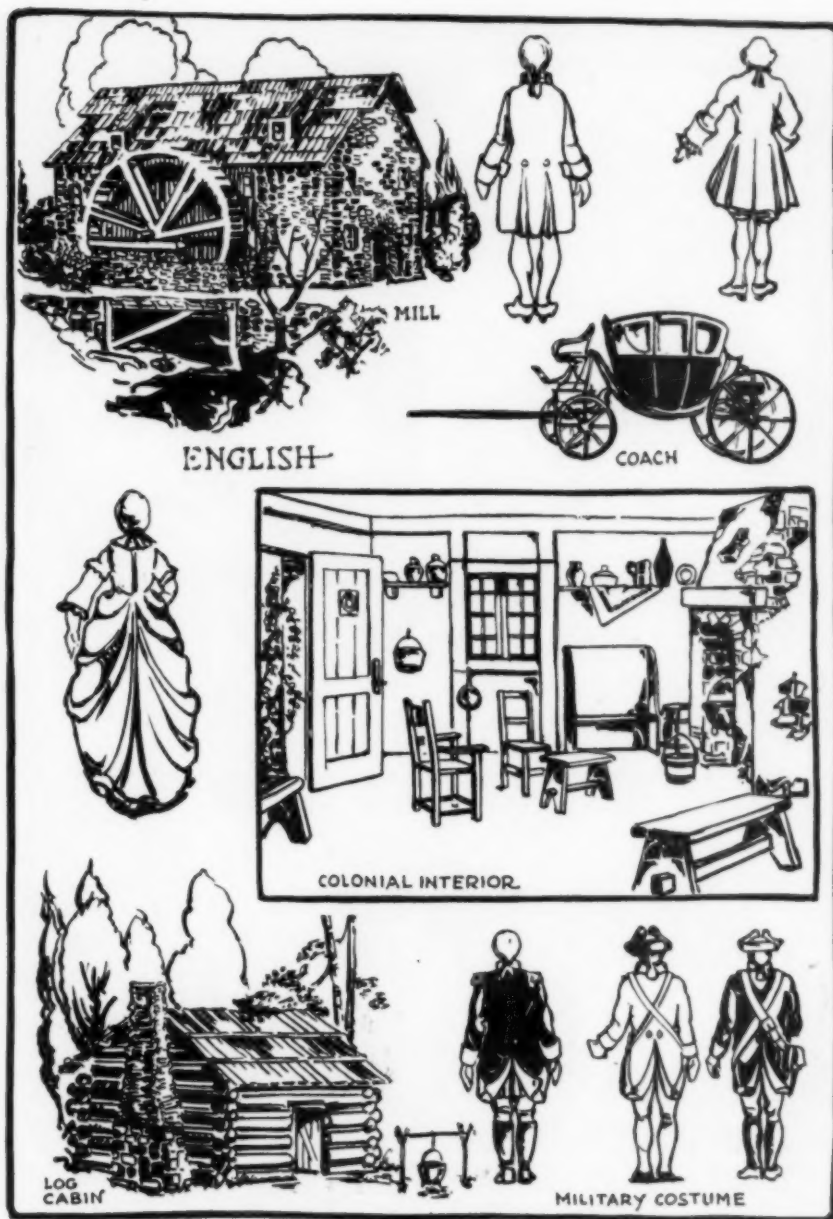
FRENCH COSTUMES OF THE EXPLORATION PERIOD



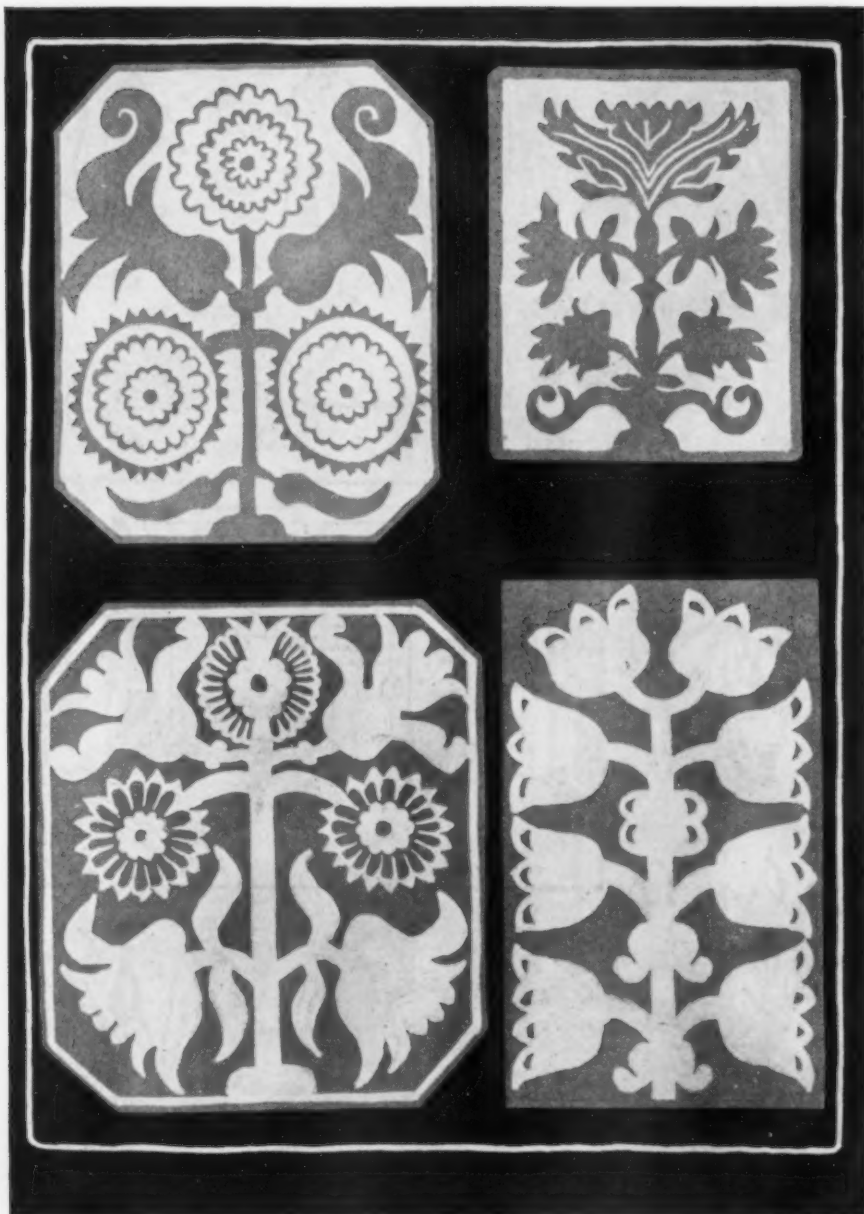
FRENCH COSTUMES OF THE COLONIAL SECTIONS



FRENCH COLONIAL ARCHITECTURE AND OBJECTS



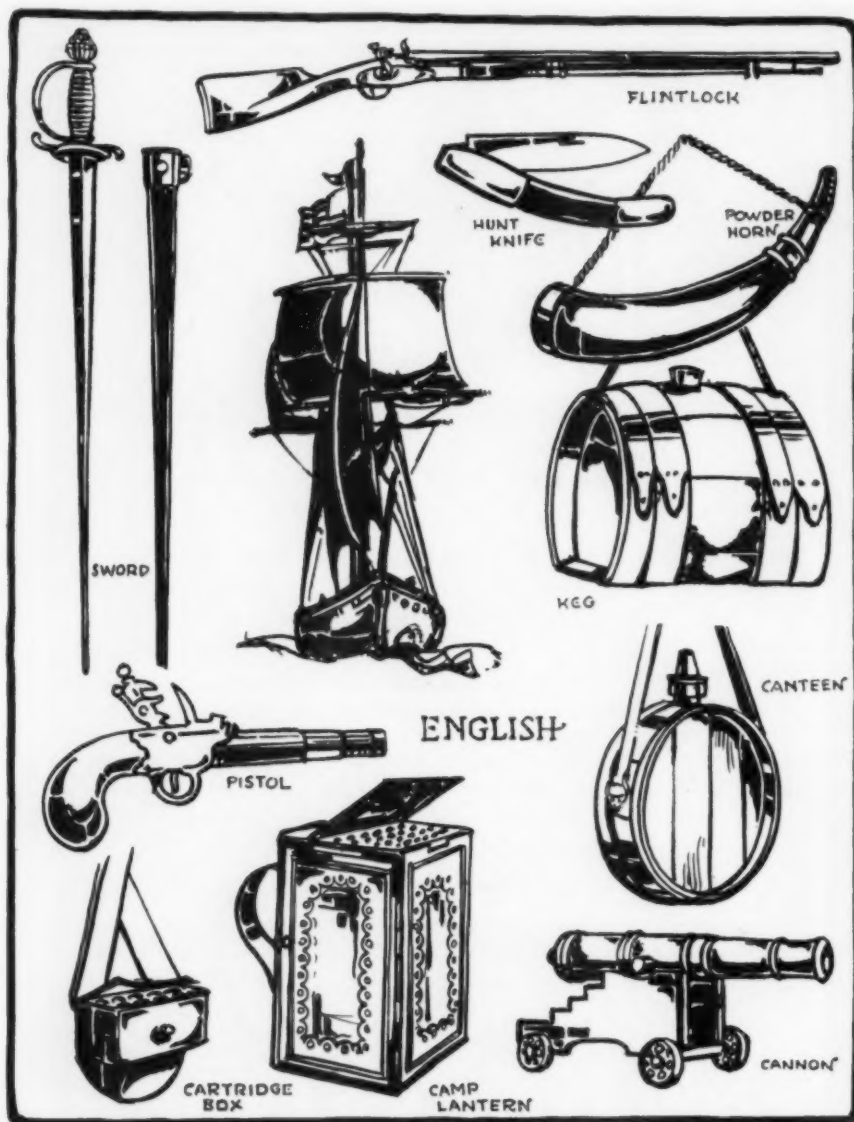
ENGLISH COLONIAL ARCHITECTURE AND COSTUMES



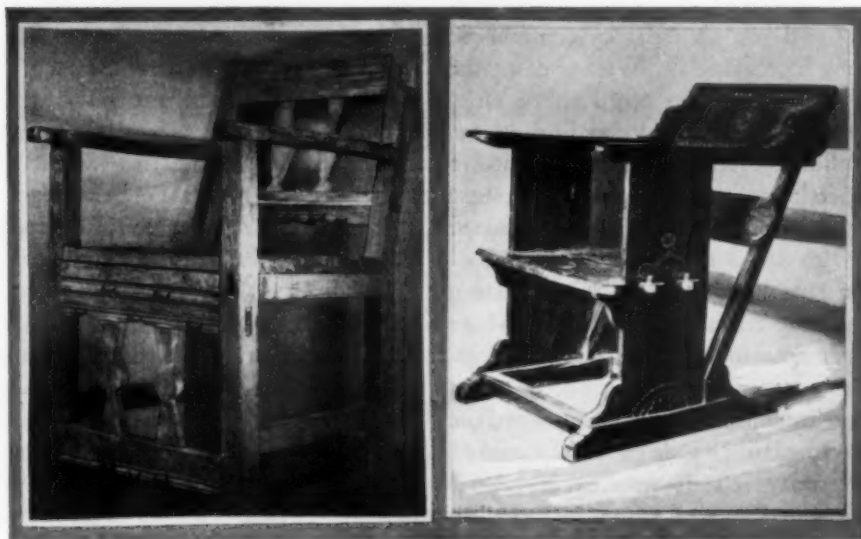
CARVED PANELS FROM FURNITURE MADE IN
THE EARLY AMERICAN ENGLISH COLONIES



PATTERNS FROM HADLEY CARVED CHESTS MADE
IN THE EARLY AMERICAN ENGLISH COLONIES



ENGLISH WEAPONS AND OBJECTS USED IN THE EARLY AMERICAN COLONIES



TWO FINE OLD EXAMPLES OF SPANISH COLONIAL CHAIRS

(Continued from page 334)

as much through the limitations of new materials as because of the primitive ideas of the craftsman. Even though the woods used had to be the soft woods of the locality the simplified decorations and primitive expressions of carved and painted forms done by the Indians make these pieces today very desirable because of their artistic charm. Even that typically Spanish piece of furniture, the "vargueno," a combination of chest and desk with multiple drawers, when done by the Indian of the Southwest or Mexico became a quaint practical form with perhaps handwrought iron drawer handles or rawhide strips. Strong-chests, elaborately leather carved or perhaps done by the famous Cordova craftsmen, were copied in form but the decoration became rawhide strip patterns laced over red or indigo blue bayeta cloth.

Tin lamps used in Spain when tin was

also a rare metal gave inspiration for candle sconces, tin mirror frames, candelabras and altar decorations. Wood carving of the roof beams, church and home doors, shutters and church decorations, was an art beautifully accomplished, as proved by the old carvings which still remain. Groups of artisans went from colony to colony carving "santos" or "bultos," figures of the many saints, according to the orders of the customers. No home was complete without a "bulto" or a "retablo," a painting of a saint on a board similar to the Russian ikon. Arts for the community were actual art needs for the people. It was certainly an everyday art in those times.

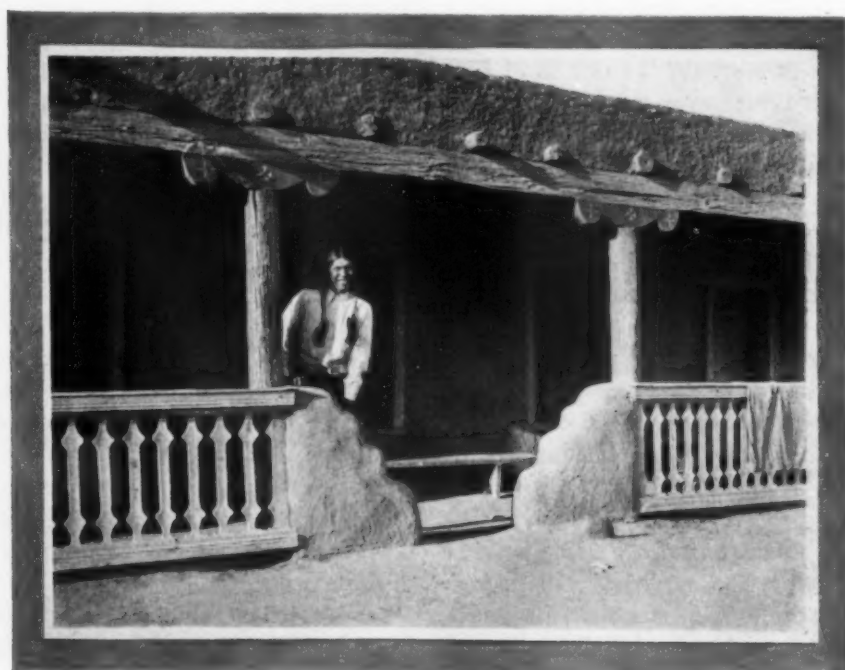
New Mexico obtained independence from Spain in 1822 and Santa Fe became the capital under Mexican rule. During this period the Santa Fe trail was established and a romantic procession of



ox carts, covered wagons, and adventurers afoot and on horseback commenced pouring into Santa Fe. With it came the arts and crafts from the Eastern cities and with the American forces finally came the influx of American families seeking new settlements. But with all of these changes the Spanish atmosphere remained and with it all the art crafts still continued side by side with the interesting neighboring crafts of the Pueblos. Many Spanish speaking colonies sought seclusion and retreat from the Gringo by going into the mountains and valleys toward the head of the Río Grande River. Several of these today continue weaving their textiles on primitive looms and carving quaint handicrafts. Chimayo, Cordova,

and Trancos are villages like these, located not far from Santa Fe. An organization, Society of Spanish Arts, has been developed to encourage and sponsor the remaining Spanish Arts of the Southwest and has met with much success. Today, Santa Fe, the ancient city (for the Indians had a town on the site, no one knows how long before the Spanish came), continues as a prominent art center. Since the World War, artists and writers have flocked to this quaint center. Santa Fe with its wonderful climate at a 7000 foot elevation, its ever-increasing art colony, and fine group of art buildings, its proximity to the group of Río Grande pueblos with all their

(Continued on page ix)



OGWA PI, NOTED INDIAN ARTIST AND HIS HOME IN SAN ILDEFONSO PUEBLO NEAR SANTA FE. NOTE THE SPANISH INFLUENCE IN CAPITALS AND PORCH RAILING



The Arts and Crafts of Colonial Louisiana

HARNETT T. KANE

NEW ORLEANS, LOUISIANA

FRANCE and Spain, the one pre-dominant, the other of secondary importance, unite to give to Louisiana a heritage of colonial arts and crafts distinct from that of any other part of the United States. And in these crafts, by the same token, can be traced the story of a people who changed hands no less than four times before it settled down to a period of union with the rest of the American states.

The first Governor of Louisiana was appointed in 1699, and France was in control during this formative period, until 1762 when the territory was ceded to Spain by the Gallic monarch. Once again it was transferred in 1800 when it was returned to France, and in 1803 the Louisiana Purchase was consummated and America welcomed the colony.

But through it all France was supreme in the hearts and ideals of the people; their thoughts, their aims, their souls were notably French. The colonists strongly resented transfer to Spain and welcomed return to the mother country. The thirty-eight years of Spanish rule had their influence, however, and in Louisiana, even today, the two cultures can be distinguished.

First, the ironwork, then the antique furniture, wood carving, printing, painting, pottery and basketry will be considered here in turn.

The center of the iron work of the territory was naturally New Orleans, capital of Louisiana and leading trade and cultural center of the South. This city, "which has pawned least of its invaluable colonial iron inheritance," has preserved a large part of the best examples of this work in its French Quarter, the original city about which the later town developed, described by a present-day authority as the world's "greatest natural museum of diversified smithing."

In this iron work can be traced three successive periods of adaptation from the original European craft to the practical demands of the new territory—the forged iron of the French and Spanish settlers, in which European characteristics are unmistakable; the middle or transitional period, of wrought structural members and cast ornaments, and the later period, of cast designs to the practical exclusion of wrought work.

In the Vieux Carre of the city, what remains is mainly of the second period, examples of highest originality and beauty of design.

Says Mrs. Philip Werlein:

"The graceful, altogether charming lines of the wrought iron railings edging the old balconies are the one relic that stand out as still perfect. Even the rust of neglect and the many coats of paint once



brightly colored have not succeeded in destroying their outlines. Simple, unique, almost classic in their form, these old irons abound in the few squares which comprised the old town of Bienville, dating back to that epoch when 'la ville de la Nouvelle Orleans' arose like Rome from its ashes, after the great fire of 1788."

Before the great fire, French influence predominated in the primitive homes of the natives. But now Spain made alterations in the prevailing mode, and arched windows and flat roofs made their appearance—and the balconies of Castilian derivation which still stand, "silhouetting like pencilled eyebrows the beautiful eyes of the decaying houses."

The railings of the balconies are marked by simple repetition of ornaments culminating in a center panel, usually elaborate, often a monogram flanked by scrolls and containing the initials or family crest. Climate entered the picture and it was found that open, uncovered balconies were not adequate in a section of rains and occasional great heat. So balconies reached out to the edge of the pavement of "banquette" and rested on cypress posts. Often, too, a canopy was added and supported by wrought iron columns which gave opportunity for further delicate ornamentation.

The balconies in many cases reached around corners, with double brackets in scroll form, the latter remarkably graceful and adding in effectiveness to the whole. It is in the Cabildo, the center of the civic life of the Spanish day, that one finds perhaps the most pleasing of the wrought iron balconies. Rich, simple, delicate, they serve as a transition from the first to the second floor, softening the

rough masonry of the building. The iron of the side windows, described as having "the handsomest design of all the beautiful examples in the old quarter," are seen in an accompanying illustration.

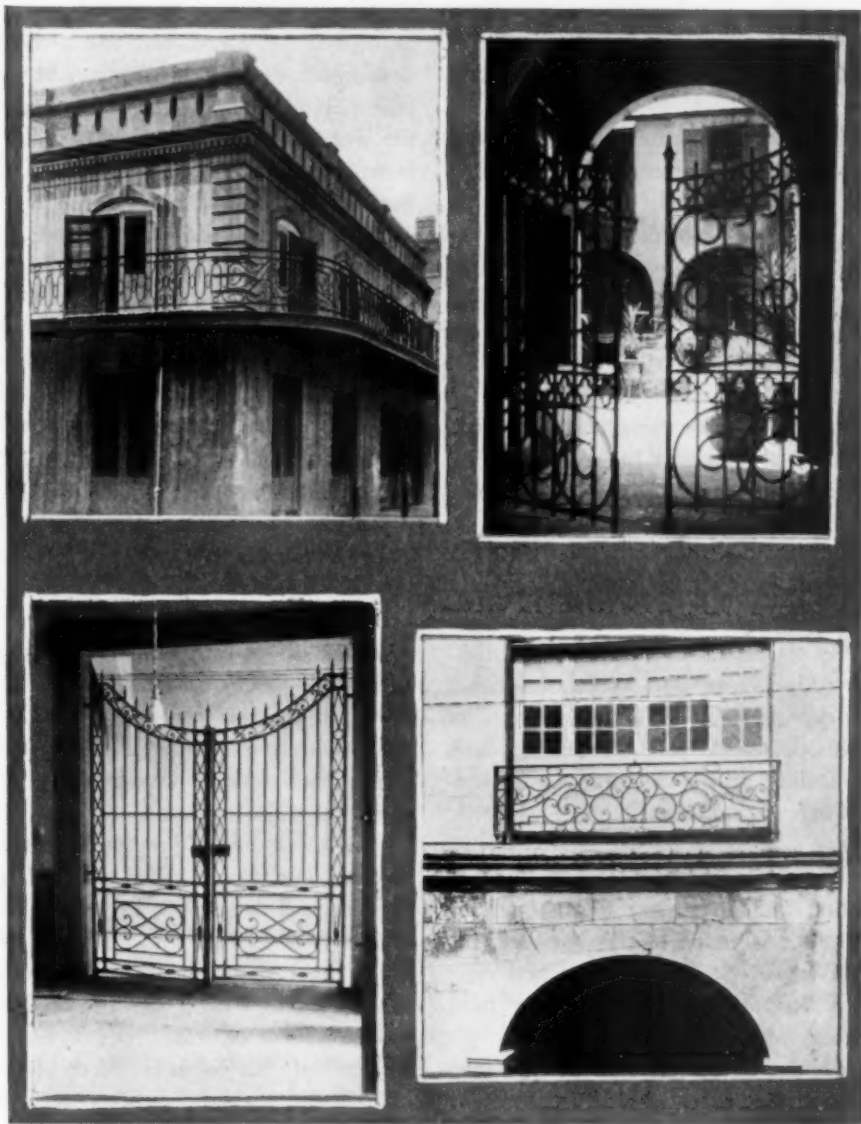
The same wrought iron was used popularly for frames of copper lanterns which were the original lights for illuminating the narrow cobble streets. The gates of the ancient homes and the ornaments of the courtyards are similarly fine in their iron work.

The best wrought work, all predominantly French, was done under the Spanish governors who used French designs and French workmen during a period when the influence of French taste was worldwide. One exception is the gateway to the Cabildo, which has mouldings beaten from solid bars such as are found in Spanish cathedrals in the old country.

And who was responsible for all of this skilled work? Tradition, supported in part by history, has an interesting answer.

Many of the earliest settlers, skilled in their native homes, were brought by force to New Orleans by a government anxious to colonize valuable territory. Then, too, we learn that the famous pirates, Jean and Pierre Lafitte, operated workshops on St. Philip Street where slave workmen gained much local fame for their marvelous productions. From this source, old Orleanians say, came the outstanding productions of that day.

Still another source were the trained slaves brought to Louisiana from the island of St. Domingo, of whom history is vague. A few of the names of "forgers" are given to us in the old directories—Devault, Malus, Marre, Rouli,



FRENCH IRON BALCONIES USED IN NEW ORLEANS DURING THE COLONIAL PERIODS



and Urtubise. We hear later of a little shop that made a specialty of railings and of the cast iron foundries of Shakespeare and Leeds.

The antique furniture of Louisiana has not received the attention it deserves, perhaps because of the reticence of the Creole to open his family life to the world. But a distinct style, artistic as well as unusual, held sway for a period of more than a century, and here again we trace alternating French and Spanish influences.

In the early days there was little that was original. "It is a notable fact, and probably due to the existence of slave labor, that the cabinet makers who early flocked to northern colonies did not come to Louisiana to any great extent," comments Amelia Leavitt Hill. The wealthy planters at first imported furnishings from France and the slaves made crude cypress pieces. A number of articles of the Louis XIV and XV periods have been found, however, supposedly produced here at that time.

Some curious pieces are left to tell of the Spanish domination, simple peasant furniture for the most part, but the leading contribution of this nation is the Bautuc chair, of leather stretched over cypress having no arms but the back extending to the seat in a "C" shape.

With the return of the French comes the development of a distinctive style. Two names are left as the leading Louisiana furniture makers, François Seignouret, native of Bordeaux, and Prudent Mallard, of Sevres. These were the leaders, and their followers grew so rapidly that by the 1830's we find more than a hundred in New Orleans.

The dampness of the climate and the heat had unmistakable effect on the development of the furniture. The use of ball-shaped brass feet for many articles—the wooden extremities would suffer first from dampness—is to be noted, as also the substitution of marble for wooden table tops and of rosewood in some cases for mahogany, because it resisted moisture more effectively.

The climate made large rooms necessary, and twenty to thirty-five feet square and fourteen to eighteen feet in height were not unusual dimensions. To suit these lines, massive furniture was in demand, many such pieces calling to mind the built-in articles of medieval days. Particularly interesting are the huge armoires, used in place of closets, with pivots instead of hinges at top and bottom, the doors fitting easily at the sides and keeping out dust in a fashion to suit any housekeeper. Enormous four-post beds with testers, demanded because mosquitoes must be kept out by the aid of net bars, also appeared.

The work of Seignouret shows massiveness but at the same time grace of contour and delicacy of ornament. Like Mallard, he is best known for his bedroom furnishings, but his chairs, devoid of carving and most distinctive are the most valued of his productions. The corners of his objects often have a peculiar curve, and there is a local tradition that he never omitted his initial "S" from his decorations.

Mallard's productions are more ornamental. William G. Nott described his sets as "excessively woody, Mallard failing to disguise this with the delicate effects achieved by Seignouret." But he



was much sought after, and one suite sold for \$3500 during his lifetime. His parlor furniture was influenced by the Louis XIV, XV, and XVI periods, with rosewood in place of gilded wood. He was expert in colored work and one of his outstanding sets is in rose inlaid with narrow bands of lemonwood.

Certain articles, for instance the highboy and lowboy, are absent from the Louisiana leaders' work. The gateleg table is similarly missing. New Orleans cabinet makers experimented, however, with a variety of small tables with good results in many cases.

Recent research has uncovered fascinating material relative to the earliest printing in Louisiana, in New Orleans during the period 1764-1810. D'Abbadie, governor, in 1764, wrote that one Denis Braud, a merchant, was planning a printing office at Nouvelle Orleans, the first in the territory, having erected a press and, type being lacking, "made use of an engraved block which has been highly useful for printing treasurer's drafts." He received exclusive printing privileges.

The foundation stone of Louisiana printing is a broadside printed in this first year, an extract from a letter of the King of France advising the state that he had ceded it to Spain. Then come several others during the next few years, all telling the story of turmoil in the colony. When Alejandro O'Reilly became Governor for Spain in 1769, Braud was arrested and charged with printing seditious material, but he was released and continued active under the new régime. From 1770 to 1777 the record is empty; perhaps the new governor disapproved of

the press or perhaps there was no one to succeed Braud.

With 1777 came a new governor and the second printer known in New Orleans, Antoine Boudousquie, printer of the Black Code of Louisiana. In 1794 appeared the "Moniteur de la Louisiane," first newspaper for the Gulf States, published for twenty years by Louis Duclot, third of his calling. Examples of the earliest of those printers' work remain and are pronounced excellent by leaders of the present-day craft.

For the early colonial period we hear of no outstanding artists, with one possible exception, A. De Batz, an architect or engineer apparently connected with the military forces of France, known today for a half dozen exceptional drawings during 1732 and 1735 in the course of other duties. His sketches are the earliest known to have been made in Lower Louisiana and probably the oldest pictures existing of members of the Choctaw, Atakapa, Acolapissa, Fox, Illinois, and Tunica tribes. The graphic pictures of Indian life which he has left reveal a careful and intelligent observer.

Toward the last half of the eighteenth century American artists began to take an interest in the colony and many came here to visit, some to stay for years. A number came under the spell of New Orleans and with reason may be claimed as Louisiana artists. Dr. Isaac Monroe Cline, writing of the period before 1850, in addition finds that "the people of the city were not only devotees of the fine arts, but they made this one of the art centers of America." Many of the French and Spanish settlers brought with them

(Continued on page x)



English Colonial Contributions to American Decorative Crafts

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WE Americans are too often apt to take it for granted that our colonial forefathers were too busy conquering the wilderness and building up political history to devote time to anything not savoring of the severely practical, or that they depended wholly upon the Old World for the gratification of their inborn desires for the decorative and beautiful. As a matter of fact, side by side with the political and economic growth of Colonial America, decorative and industrial arts were being developed throughout the Colonies. Every part of our country settled before the third decade of the nineteenth century has a share in early artistic development, some cause for local pride. In most cases, also, early American art is truly folk art, for it was of and by the people and therefore vital.

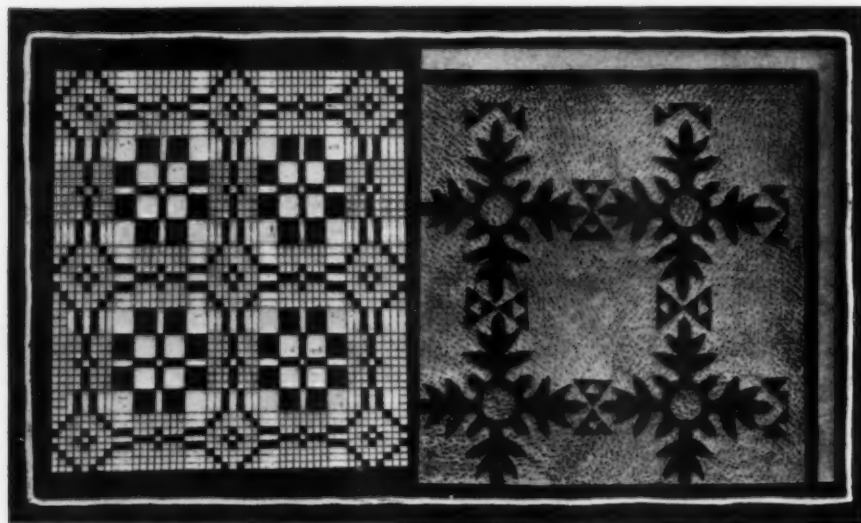
Many of the artistic crafts were carried on almost everywhere throughout the Colonies, while others were purely local in their practice. Still others were applied in several different localities where conditions favored their pursuit. Of the arts or crafts practiced more or less widely throughout the Colonies may be mentioned, besides the spinning and weaving of linen and the making of other homespun textiles, the weaving of woolen

coverlets now regarded with appreciation both for their beauty of color and their interesting pattern; the piecing, patching and quilting of bedspreads; the working of samplers and the more ambitious embroidering of allegorical, scriptural or pastoral pictures; the embroidery of wearing apparel and, finally, among the activities pursued chiefly by women, the making of dyes and the dyeing of the threads or fabrics to be used in the handiwork mentioned above. Among the decorative crafts developed by the men in practically all the Colonies are, as one would naturally expect, metalcraft and carving in wood and stone. The metal work includes the simpler decorative forms for domestic or architectural use in iron, copper, brass, lead, and tin. Nor must we forget furniture making, and decorative painting on furniture, glass, tin, leather, and other substances.

These activities did more than satisfy the promptings of the world-old creative instinct; they were a source of companionship and a joy to the colonists who had to endure inevitable hours of frontier loneliness. They provided wholesome occupation for the brain as well as for the hands. If more of these crafts were practiced at the present day, contributing their share of color and constructive inter-



DURING THE EARLY ENGLISH COLONIAL PERIOD BEAUTIFUL AND ARTISTIC SILVER AND PEWTER HANDICRAFT WAS PRODUCED IN COLONIAL AMERICA



A COLONIAL WOVEN PATTERN AND A QUILTED PATTERN

est to commonplace and pathetically colorless lives, less of dissatisfaction, unemployment and even insanity and criminality might be the reward of those busied profitably with these arts and crafts.

The first colonists of America, the English, were among the most productive of arts and craft works of any of the settlers. At Jamestown, shortly after the arrival of the colonists, attempts at making glass were begun, and glass making was the first manufacture engaged in by our English forefathers in North America. In 1608 the initial essay was made at what is now a vast and immensely popular and profitable industry. It was undertaken under the supervision of Captain Christopher Newport, and the second attempt a few years later was carried out under the eye of a no less picturesque and historical old hero than Captain John Smith. Glass, too, if we

may believe the records, formed a part of the first cargo exported from the new colony to the Mother Country to show what could be produced on this side of the Atlantic and excite an interest, among men of substance at home, in the colonies across the Atlantic.

Of the product of the old Virginia glass house founded in 1621 in Jamestown, we have no remains but a few shattered fragments and a few colored beads that seem to have been made for trade with the Indians. The next glass making attempt was made in Salem, Massachusetts, in 1638 or 1639 and some of the quaint specimens preserved to us and still occasionally to be found, date very probably from this first New England attempt. This venture was abandoned after three or four years.

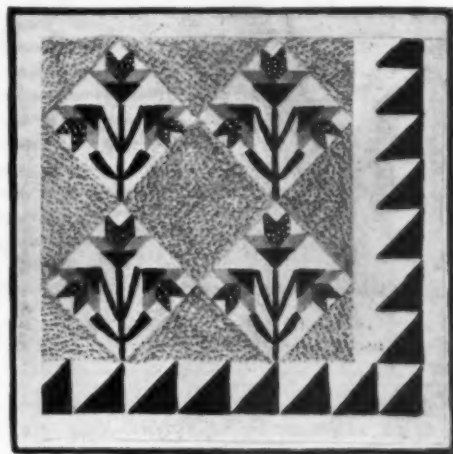
In the latter part of the eighteenth and the early part of the nineteenth centuries we hear of a number of glass factories

springing up and being successfully operated. They were found scattered over different parts of the country, and were notably the glass works of "Baron" Heinrich Wilhelm Stiegel in Lancaster County, Pennsylvania, and Caspar Wistar's earlier establishment in West Jersey. As may be expected, the making of bottles and window glass was the staple manufacture of the American glass houses along with the other articles they turned out as demand required. It is chiefly to the glass of colonial and immediately post-colonial days that we must turn for grace of form to delight the eye. Even the old milk bowls, pitchers, jam pots, sugar bowls, and tumblers for common use possessed a refinement of shape and a grace that captivate us. The decorative value of the old glass is very great. It is probable that some of our early flask forms were patterned after Chinese prototypes brought out by East India merchants whose importations caused an Oriental note in so much of the colonial household gear in New England and other parts of the country. Stiegel, perhaps most prominent among the early glass manufacturers, made flint glass, and also produced glass of different colors, a rich deep blue, wine, amethyst, olive, light green and deep emerald green. His workmen, skilled English and German glass workers, introduced new decorative effects, among them glass painting in enamel, and produced pieces rivaling the Bavarian glass of the same sort. Other decorative processes employed were cutting, etching, superimposing partial coatings over a partly finished body, and pressing in moulds. The study of early American glass is a

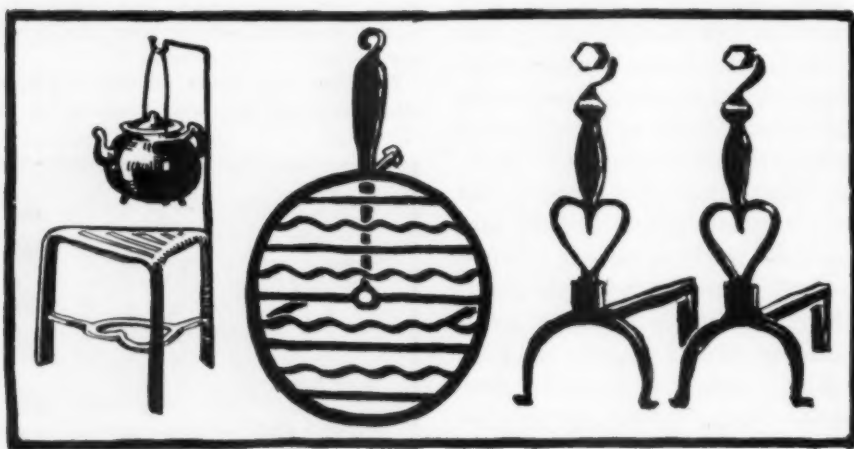
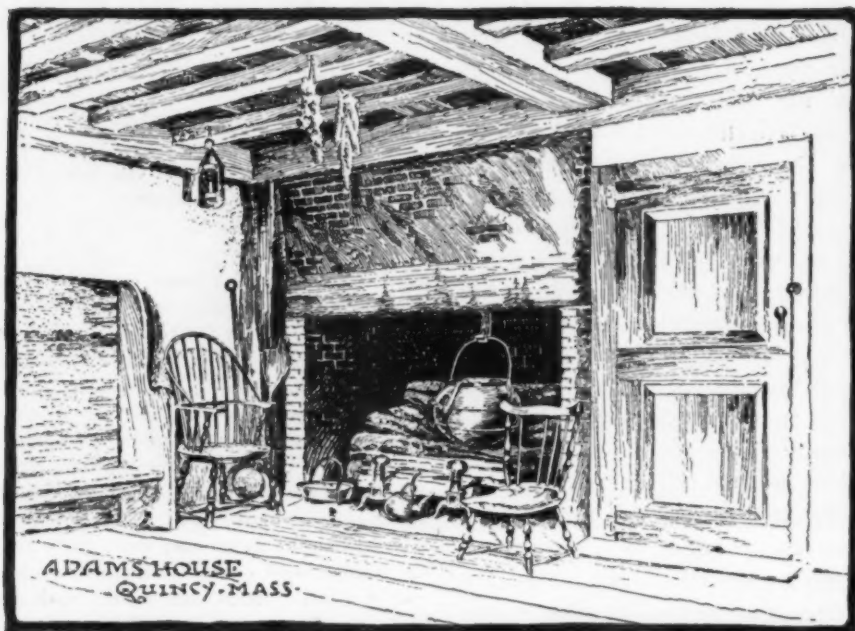
subject that may well interest the historical student and the collector.

The subject of early American decorative metal work may be divided into classifications covering what was achieved in the following metals: iron, brass, copper, lead, tin, silver, and pewter. Iron was both cast and wrought, and the skill that some of the iron workers showed in their work was truly admirable. Architectural iron work of all kinds—hinges, knobs, latches, handles, keys, weather vanes, etc., all showed a grace of proportion and evidenced a feeling for refinement of line on the part of the craftsmen. They were generally simple in pattern but often bore some little grace of adornment where a surface or contour admitted of its employment. Iron work of domestic utility, gridirons and other utensils though structurally of the greatest simplicity, were nearly always wrought with an eye to pleasing contour and often were given a decorative value by making some of the bars or the handles with a spiral twist and turning the ends in a curve. Brass casting was an industry or craft that American artisans did not engage in until the latter part of the eighteenth century, as before that time it had been customary to depend upon England for brass articles which were required by the Colonists.

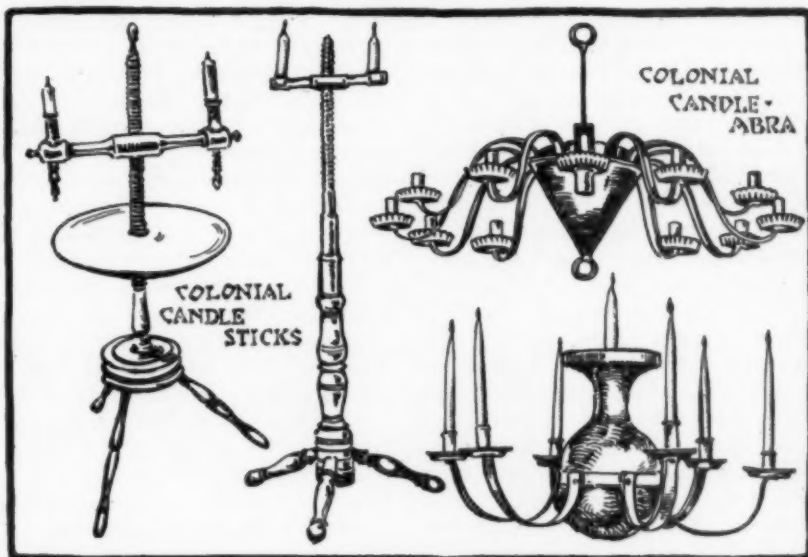
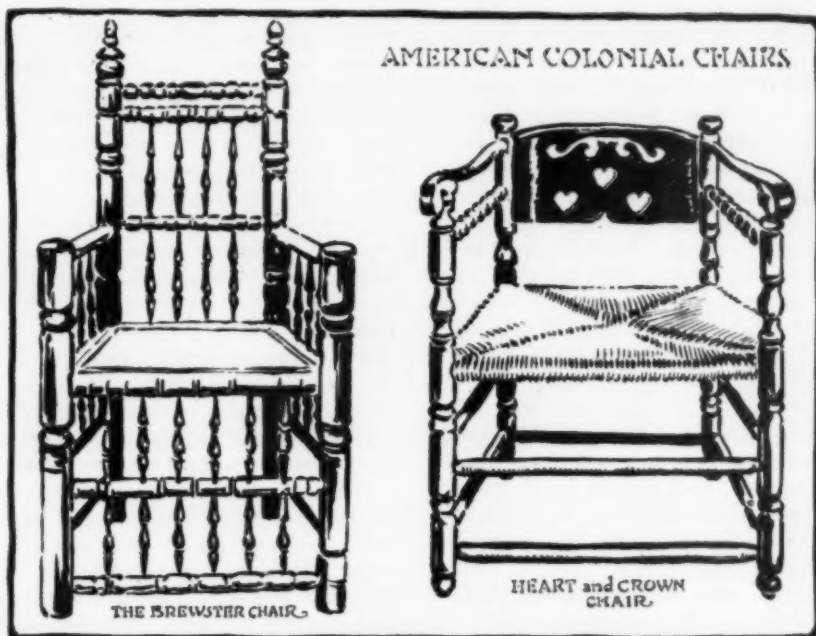
American cast pieces having a decorative value included knockers, candlesticks, door



A QUILTED "PATCH WORK" COLONIAL PATTERN



COLONIAL FIREPLACES REQUIRED MANY FORMS OF COOKING UTENSILS. THESE OBJECTS BECAME ARTISTIC CRAFTSMANSHIP IN THE HANDS OF THE COLONIAL IRON WORKERS



FURNITURE AND LIGHTING FIXTURES DURING THE COLONIAL PERIOD DEVELOPED FORMS WHICH ARE MUCH SOUGHT AFTER FOR HOME DECORATION EVEN TO THIS DAY



knobs, furniture mounts, warming-pan lids and, especially, buttons. Warming-pan lids furnished the greatest opportunity for the brass worker to display his skill and inventive powers in decoration. The coppersmith, like the brasier, found his chief field for decorative expression in the lids of warming pans which were made in copper as well as in brass. The same style of chased work was employed for their ornamentation, and sometimes figures were cut out of copper in silhouette and used to embellish tin sconces and similar objects. Lead work done by American artisans was also not wanting, although lead was used chiefly as rainwater heads for down pipes, decorated with eagles, foliage, dates and other devices. Not a few well-fashioned articles of household use were made of tin and decorated in various ways. Sconces, candle boxes, candlesticks, lanterns, sand shakers, candle moulds, foot warmers, tea caddies, etc., were decorated with a species of simple embossing, *répoussé* work or punch work.

Perhaps the most fascinating of the products of early American craftsmanship is the old silver plate. As silversmithing was one of the finest crafts practiced in Colonial America, so was it also one of the earliest, beginning in Jamestown by a silversmith, Thomas Howard by name, whose presence there is recorded in 1620. In the other colonies, too, the craft of the silversmith received early encouragement. Much of this old silver still remains, and the fact that a yet larger amount has disappeared is easily explained by the habit our forebears had of melting their silver and converting it into specie in times of stress and necessity. Having one's silver in the form of plate was in the eyes of the colonists tantamount to having it in the bank. The specimens of early American silver are usually so excellent in design and workmanship, regardless of the particular locality in which they were produced, that we may conclude that the majority of American silversmiths were quite the equals of their British cousins in manual skill and mastery of design. American silver of the colonial and post-colonial periods was a product of whose making the cunning of the artisan's hand and his conception of form were the factors of paramount importance, while the element of mechanical exactitude figured scarcely at all. The texture of the colonial silver

is another reason for its great beauty and this texture was due to the method of working it wholly by hand. The processes engaged in working silver included rolling the metal into thin sheets, and beating it into the required shapes upon the anvils; mounting these articles when shaped and applying decorative patterns with punches or else chasing the surface; casting in moulds and finishing by filing or chasing or in the case of circular objects on the lathe; at a later period, "spinning" hollow-ware over a rapidly revolving mould; soldering or riveting the pieces together when finished; the impressing of ornaments with a roller or striking them from dies and then applying them to the part to be decorated. Articles made by early American silversmiths may be broadly classified as those for domestic use and those for ecclesiastical.

Pewter was in great demand in the colonies all through the seventeenth and eighteenth centuries and also during the early part of the nineteenth. In nearly every household it took the place that was afterwards filled by either silver or porcelain, and even in the houses of the wealthier colonists where both silver and china in considerable quantities was possessed, pewter occupied an important place in ordinary daily use. When we find that silversmiths began to ply their trade with success before 1650 it is not to be wondered at that pewterers should have done the same, especially as there was a far more universal demand for their wares. Accordingly we learn of at least one pewterer at work in Boston as early as 1639. The making of pewter ware was not wholly confined to craftsmen whose time was altogether given up to this occupation. Not a little of the small moulded ware, such as spoons and other objects that soon wore out with constant use, was cast by amateurs, and this homemade aspect of the subject lends an additional note of interest. The possessor of a mould would lend it to his neighbors all through the village as they had occasion to use it and the comparative ease with which the alloy was prepared made it a simple matter for them to replenish their stock. This practice was quite in accord with the colonial spirit of self-helping resourcefulness. The possible variations in the alloy used to make pewter accounts for the wide diversity in quality and appearance of different pieces of old pewter,



A PAINTED CHEST AT THE TOP AND A HADLEY CHEST, CARVED AND PAINTED, IS SHOWN BELOW. THE HADLEY CHEST HAD A PARTICULARLY INDIVIDUAL TYPE OF DESIGN AND WAS MADE IN THE VICINITY OF HADLEY, MASSACHUSETTS



which range from those with a dull, dark surface caused by a surplus of lead in the alloy and those with the delightful patina comparable to that of old handwrought silver, where the alloy contained a high percentage of tin and a low percentage of other components. The articles made in pewter embraced a long list of articles of domestic equipment and ecclesiastical purposes. The forms of pewter articles were simple because of the necessity for simplicity in the ordinary moulds.

One of the things which our colonial forbears desired was some sort of decoration for their simpler and often home-made furniture, especially chests, cupboards, chairs, tables, mirror tops, clock faces, small boxes, bellows, and many other small odds and ends. With characteristic resourcefulness they supplied the want themselves by applying some sort of painted ornamentation. The want of some sort of decoration was perfectly natural, especially since the home-made furniture or domestic utensils of tin were often severely plain of necessity. Paint was the logical preservative, but even at the beginning it was not regarded from a purely utilitarian point of view. In some of the earliest instances it was applied to only a part of the surface and in a decorative design, usually in bright colors. Decorative painted designs were employed where the object to be decorated was made of oak or some other wood whose grain and color had a decorative value in themselves. It was a common practice to stain instead of using paint but the process is similar to painting. Carved objects like the "Hadley Chests," so called from the peculiar form of carved decoration found on many chests and boxes made in the vicinity of Hadley, Massachusetts, where rails, stiles and panels are all given the adornment of color in addition to carving and considerable variety is attained by the use of two or three hues, such as red, mulberry and black or red, brown, and black. Oftentimes also, where ornament consisted in flat carving in low relief, the design was strongly accentuated by applying color to the background. Often when carving was not used the flat fronts of chests of drawers and highboys were painted with patterns of flowers and leaves. Windsor chairs and settees were almost invariably painted, dark green being a favorite body color, and the decoration consisted of a neat

lining or banding in some contrasting color or gilt. Clock faces, tin kitchen utensils, glass, leather, and small wooden objects came in for their share of decorative painting, and this painted decoration of these intimate objects of daily use gives us an insight into the significance with which the English colonists regarded decorative arts and crafts.

Wood carving was applied, as we all know, to furniture and architectural work, but wood carving for ship figureheads, statues and decorative medallions were made as well. Wood carving in relief, in the round and incised and flat, was carried on by the colonial wood carvers, usually in white pine, poplar, oak, mahogany and walnut. The execution of the carving was similar to that of English pieces both in point of technique and pattern, and it is but natural that semi-medieval and Renaissance tradition should be thus faithfully preserved on American soil, for the craftsmen who did the work were English no matter on which side of the Atlantic they happened to have been born.

A well-known early manifestation of wood carving in furniture is to be found on the walnut, cherry, bilsted and mahogany articles in the Chippendale, Hepplewhite, Sheraton, Phyfe, and Empire styles, the best of which were made in New England, Philadelphia, and New York, where the most expert chair and cabinet makers and carvers seem to have been located. Small objects of household use, buttermoulds, tankards and the like were often decorated with excellent wood carving.

Stone carving was used to a limited extent in architectural decoration, but more often for the adornment of tombstones and tablets. The kinds of stone used by the colonial stone-carvers were marble, sandstone, limestone, slate, soapstone, and occasionally granite and mica stone. Only on the softer stone was decoration other than lettering usually attempted. Lettering was often so perfect and beautiful in form, proportion and spacing that it is still regarded as suitable models for modern architects and artists in stone. Tombstones in the softer stone were decorated with carved cherubs, death's heads, skulls and crossbones, hour glasses, and armorial bearings, often with no little variety and decorative value.

Colonial women were equally as creative in the field of the decorative arts as the men. The decorative needlecraft alone which they have left behind them has an almost universal appeal for its beauty and usefulness. For any woman, rich or poor, to lack skill with her needle or neatness in her work was held to be cause for shame and rebuke. Aside from the utilitarian value of their needlework in clothing and bed coverings and other articles, these women were able to derive from their accomplishments with their needle a valuable decorative resource and to supply a general deficiency in articles of personal and home adornment.

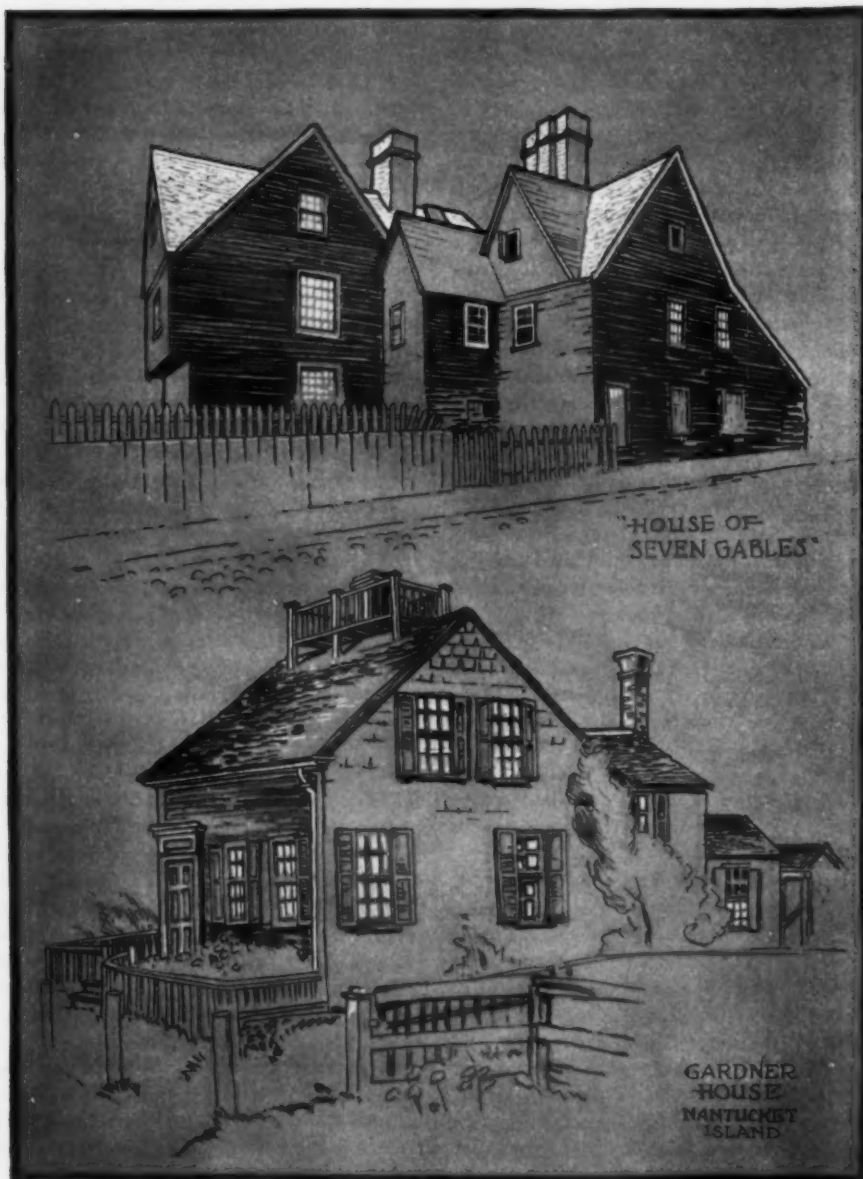
From the very first colonization, fine stitchery had an established place in the lives of the women. There is historical record of samplers they brought with them from Europe, and it was not long before professional instruction in embroidery and kindred subjects was available for young girls in the colonies. American decorative needlecrafts were many and varied and can be roughly divided into the following divisions: samplers, pictorial embroidery, patchwork, quilting and embroidery for the decoration of articles of personal attire and household use. Samplers were examples of the repertoire of stitches to be used and the workers' mastery of them. Lettering, numerals, verses from the Scriptures and moral sayings, and design in the form of borders, landscapes, human figures and animals appeared on them. The seventeenth century sampler was long and narrow as compared with the common shape at a later period. In its lowest condition, the sampler occupied a position analogous to that of a child's copy book at school, but in later years it became more complex and bridged the gap between what were strictly samplers and the later pictorial embroidery of the eighteenth century. In the colonies the decorative sampler was framed and hung on the wall, serving both the utilitarian end as a stitch pattern and the decorative purpose of a wall hanging. The embroidered picture was a conscious effort in decorative art and some of these were really objects of beauty. The pictures—landscapes, portraits, maps, pastoral scenes, architectural subjects—were worked in a great variety of stitches and with careful gradations of shading and color on bolting cloth or silk, canvas, crash or satin. Faces, hands, feet,

legs, arms, and distant parts of the landscape as well as skies were often painted on the cloth. There was a general preference for lively colors and, in the main, the color balance was good. Many of the pictures were evidently designed and executed by the worker alone, making the pictures more truly than ever a manifestation of an interesting folk art.

The making of bed coverings was a stern necessity and universally engaged in. And just because the women accepted the necessity and added a genuine touch of artistry to it the stitching of quilted and patchwork bed covers is even more thoroughly and democratically representative folk-art than the execution of the purely decorative samplers and needlework pictures. Many of the old quilts both pieced and patched are marvels of beauty and dexterity. Table covers, frocks, petticoats and other articles were subjects for intricate quilted adornment as well as bed coverings. The patterns were passed from one woman to another and were known by name, just as were the patterns for the handwoven coverlets to be discussed later. The color and pattern of old patchwork quilts were often admirable and evidenced a widespread native intuition of beauty that is deserving of all honor and appreciative study.

Personal attire and domestic articles were also enriched with beautiful and painstaking embroidery. Handkerchief holders, reticules, needle-books, fire screens, chair seats, book covers and numerous other odds and ends of similar nature were beautifully decorated by our grandmothers.

The old fireside crafts of the loom have a glamour all their own. They are a sincere expression of folk spirit and indicate an inherent love of beauty that united, wherever it could, art and common household objects of daily use. Among all those homespun crafts, none was more universal or beautiful than the weaving of coverlets for the imposing bedsteads in which the colonial housewife took such vast pride. These coverlets were either entirely of home manufacture, the materials being spun, dyed, and woven by the women of the family, or else the threads, spun and dyed and ready for weaving, were given to a professional weaver who sometimes plied an itinerant trade, sometimes maintaining a stationary loom. While the patterns were commonly used all over the colonies, being



THE ARCHITECTURE OF NEW ENGLAND DURING COLONIAL DAYS WAS QUAIN AND ARTISTIC. THE MANY-GABLED ROOFS SUCH AS THE "HOUSE OF SEVEN GABLES" IS PICTURESQUE. THE PLATFORMS ON THE ROOFS OF NANTUCKET HOUSES WERE USED BY ANXIOUS WIVES TO WATCH FOR RETURNING WHALING VESSELS

traded about like fashions in dress, there was a great deal of originality and creative thought applied to their making. The individual sense of color and design prompted many a housewife to act upon her own initiative and depart from the plan or draft before her in the selection of her colors or the arrangement of her figures. In this way new patterns were originated and were in due time passed on to neighbors until they traveled the length and breadth of the colonies. Fanciful names were given to many of these patterns. We hear of "Sunrise," "Checkers," "Maid of Orleans," "Washington's Victory," "Missouri Trouble" and scores of others equally quaint and interesting. The colors most commonly used in these coverlets were blue, red, and white, but we also find a great deal of green, pink, yellow, and saffron, and sometimes other colors. The dyes were of home manufacture and the colonial American woman showed herself quite as resourceful in the skillful preparation of a wide range of fast dyes as she did in other particulars of weaving. Woolens and homespun linens were also woven both plain and in patterns for household equipment and for clothing.

The craft of printing designs upon fabrics and paper with hand blocks made of pearwood or box, holly or maple, was also practiced during the colonial period by both professional block printers and by housewives who bought the blocks with which to do their own printing. An old advertisement of the trade of one Francis Dewing is quoted from a Boston paper in 1715. "He likewise cuts neatly in Wood and Printech Calicoes." Dewing both cut blocks and sold them for women to use in their own printing, and printed his own fabrics for sale. This incident and quotation is taken from "The Practical Book of Early American Arts and Crafts" by Harold Donaldson Eberlein and Abbot McClure. Acknowledgment for information is also credited to Walter A. Dyer's "Early American Craftsmen."

Whether hand-block printing was done upon wall paper or fabrics, the same method was employed, but printing on fabrics was a household craft and was pursued by any woman who owned or could borrow the blocks, while printing wallpaper was restricted usually to the few craftsmen. Fabrics were usually block printed in only one color, while paper was often

printed in several and required the use of more than one block.

Ipswich, on the Massachusetts coast, was the center of another very interesting decorative craft during colonial times. In the early days bobbin or pillow lace makers settled there, coming from the Midland counties north of London. They made "pillow lace," that particular kind of lace that was woven on a peculiarly shaped cushion or pillow. The bobbins of the Ipswich settlers were distinctive and decorative in character, made of bamboo. They were of varying sizes, cut about five inches long with a wide groove whittled out below the head to hold the thread. The bobbins make a fascinating clicking sound as they are "thrown," for being hollow and of different sizes they give forth different notes. The patterns or "prickings" were pinned onto the pillow and the pinheads indicated the mesh of the lace. The lace was always made in strips both in white and black and was extensively used to trim baby clothes and dainty gowns for the colonial ladies. Later on, point lace-making succeeded the thread or bobbin lace-making in Ipswich when a machine for making a good hexagonal mesh was invented. Designs were embroidered on this mesh by the lace-makers and a very lovely lace, usually called point or darned net lace, was developed, although it is really incomparable in a craftsman's eyes to the early bobbin lace.

To those who have imagined the lives of the early American colonists devoid of beauty, it will be a revelation to make a more profound study of the decorative arts and crafts practiced by them. Museum and private collections all over the United States are rich in colonial decorative arts and handicrafts, glass, china, weaving, silver, metalcrafts, lace, decorative textiles, both embroidered and printed, and furniture of all types, and many an attic or storeroom will reveal some beautiful bit of colonial craft work which has lain neglected and unappreciated. There is at the present time a distinct and growing appreciation of the value of these works of decorative folk-art, both for their beauty and value and for the inspiration which they bring to modern craftsmen. A study of them is well worth while, both from the point of view of folk-art appreciation and of the insight it gives into American Colonial life and history.



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BEULA M. WADSWORTH
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Homes of Mystic Beauty in Spanish America

BEULA MARY WADSWORTH

SARANAC, MICHIGAN

MAGIC of mud! The children thrilled to its touch in their creative hands. The plastic clay was mounting from level to level as a miniature terraced pueblo of the Southwestern Indians emerged into reality from their imaginations and their impulse for play. Clay dolls were made to people the pueblo to interpret further their ideas of Indian life. (Probably ever since the world began there were dolls. In 2160 B. C. Egyptian dolls were sticks of wood with balls of mud for bodies.)

As a project depicting the life and arts of Old Spain, particularly in association with the Spanish house, had just been completed, interest now easily merged into a study unit on the Spanish Indian style of architecture carried from Spain

to Mexico long ago and from thence planted by Spanish colonists in Florida, the Gulf Coast, Texas, Arizona, New Mexico, and California, thus coming to affect our home environment in many parts of America.

The Spanish style of house in each of these localities became somewhat different from the houses of Old Spain. Red-lining a map of the Atlantic Ocean, we can trace the journey of Cortez and his men as in 1519 they voyaged from Spain and landed on the coast of Mexico. Into Mexico, which they explored and conquered, they brought the Spanish style of house, which in this land of brilliant sunshine became blended with the Aztec. The resulting Spanish-Mexican building is red-tiled as to roof but its walls do not



present a bare face to the street. In this country of wealth, the walls are lavishly decorated with colorful tiles.

Our red line on the map can extend from Mexico to California where devoted monks traveled and built a chain of missions each a day's journey apart. Plain, solid masses of adobe were these missions because the country was poor. Their red-tiled roofs and heavy arcades of round arches set the style of simplicity for the home, simple masses of adobe or stucco with mission-tiled roofs and patios. On the street front of the houses, the arcade of Spain sometimes appears as a balcony with wooden supports.

Let us again trace our red line of influence from Mexico parallel with the Gulf Coast to Florida. In Florida, St. Augustine was founded in 1565 by the gallant Spanish explorer, Menendez. Spanish houses of this region are built of stone or tinted stucco against which are delightful contrasts of iron grill, gate, or projecting balcony, bright awnings, blue-gray- or saffron-colored shutters and again the roofs of ruddy tile.

Our last red line meanders from Mexico to the Indian country of what is now New Mexico, the route over which the romantic Spanish explorer, Coronado, toiled across the desert land with his men to seek the seven cities of storied fame, cities with golden streets and houses studded with jewels, cities which proved to be the seven Zuni pueblos built of mud instead of gold. The early Spanish settlers who employed the pueblo Indians to help them build homes developed a mixed Indian and Spanish style of architecture.


This style differs from that of Old

Spain and Mexico more completely than elsewhere on the continent. The Spanish deep-red roofs of other localities tried to outshine the surrounding green foliage, but in the desert land of New Mexico and Arizona the roofs disappear from view and become flat like the Indian house and the flat-topped crouching mesas of the desert. They are also Indian-like in their terraces of adobe with flowing lines like the distant mountains. On the other hand, they hark back to the Spanish in their low-lying masses of one or two stories with the patios or low-walled enclosures which continue the walls of the house. The walls of adobe plaster are sometimes tinted blue, pink or tan. The real beauty of these Spanish-Indian homes lies not in the dash of gala awnings or sparkle of brilliant tile for they are missing. Rather there is mystic beauty in their simplicity, good proportion, hand-wrought texture and flowing lines of the adobe which admirably fits into the vivid, tawny landscape and gleams in startling contrast against expanses of deep turquoise skies. The Redman with his bright blanket and head band, his primitive jewelry and decorative pottery, provides the accenting color to the picture and appeal for children, that and the magic of mud in their creative hands.


Worth-while expression in the creation of a model of an Indian or Spanish-Indian home demands research for facts essential for the construction, and research calls for collecting appropriate material—arrowheads, blankets, pottery, stories such as those by Grace Moon, pictures and description in magazines such as the *National Geographic*, and THE SCHOOL ARTS MAGAZINE Indian numbers




PROPORTION OF SPACES **HARMONY OF FORMS** **HARMONY OF COLOR**




III Mellow sun-painted adobe blending with glowing desert tints and contrasting with deep blue skies




IV Accenting of plain areas with rhythmic repeating of projecting eaves and of pine-capped columns




V Crude materials call for thick walls - cool in summer and warm in winter




II Soft-lined flat-topped houses in terraced masses reflecting back ground of jutting mesas and wave-like mountains



VI Balance and repose in simple horizontal and vertical lines



I Pleasing spacing of wall masses, of openings and of sturdy adobe ovens



VII Subtle variety produced by handwrought texture of blunted edges and weathered wall surfaces

OLD PALACE OF GOVERNMENT

A PRIVATE HOME

CEREMONIAL KIYA - SAN ILDEFONSO

PRINCIPLES OF BEAUTY IN ADOBE

VERTICAL **ACCENT** **VARIABLE** **PROPORTION** **BALANCE** **VARIABLE** **TEXTURE** **VARIATION**

TYPES OF SPANISH AND INDIAN BUILDINGS TO BE FOUND IN THE SOUTHWESTERN PART OF THE UNITED STATES. NOTICE HOW APPROPRIATE IN STYLE AND STRUCTURE TO THE CLIMATE, GEOGRAPHICAL FEATURES AND NEEDS OF THE OWNERS THESE BUILDINGS ARE



(November, 1927; March, 1931), "Indian Detour" illustrated folders from the Santa Fe Railroad, and helps from library books.

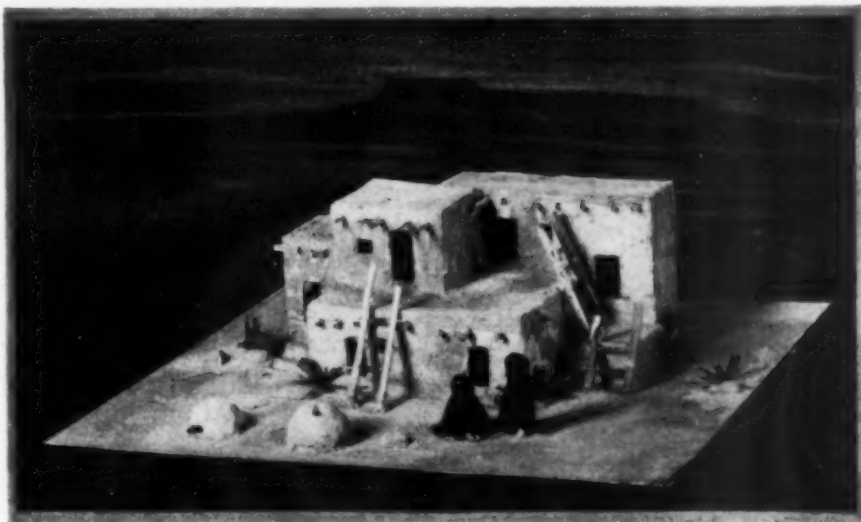
Research and construction work interact to help the youthful "Indian" builders to visualize their facts and to make the unit of work a fascinating and unforgettable experience. Yes, Robert finds that the house had first a rough framework of wood; then adobe brick was placed against and between the timbers. Maurice contributes the information that his uncle saw men making adobe bricks in Santa Fe. They filled many shallow wooden boxes or forms on the ground with thin mud mixed with straw. Donald declares that adobe bricks are baked only in the sun and that they are laid up like ordinary bricks. The thick walls thus made to keep out the glaring heat are at the last daubed with a layer

of mud, and while the dry climate preserves such houses, the few downpours of rain make replastering the outside once a year necessary.

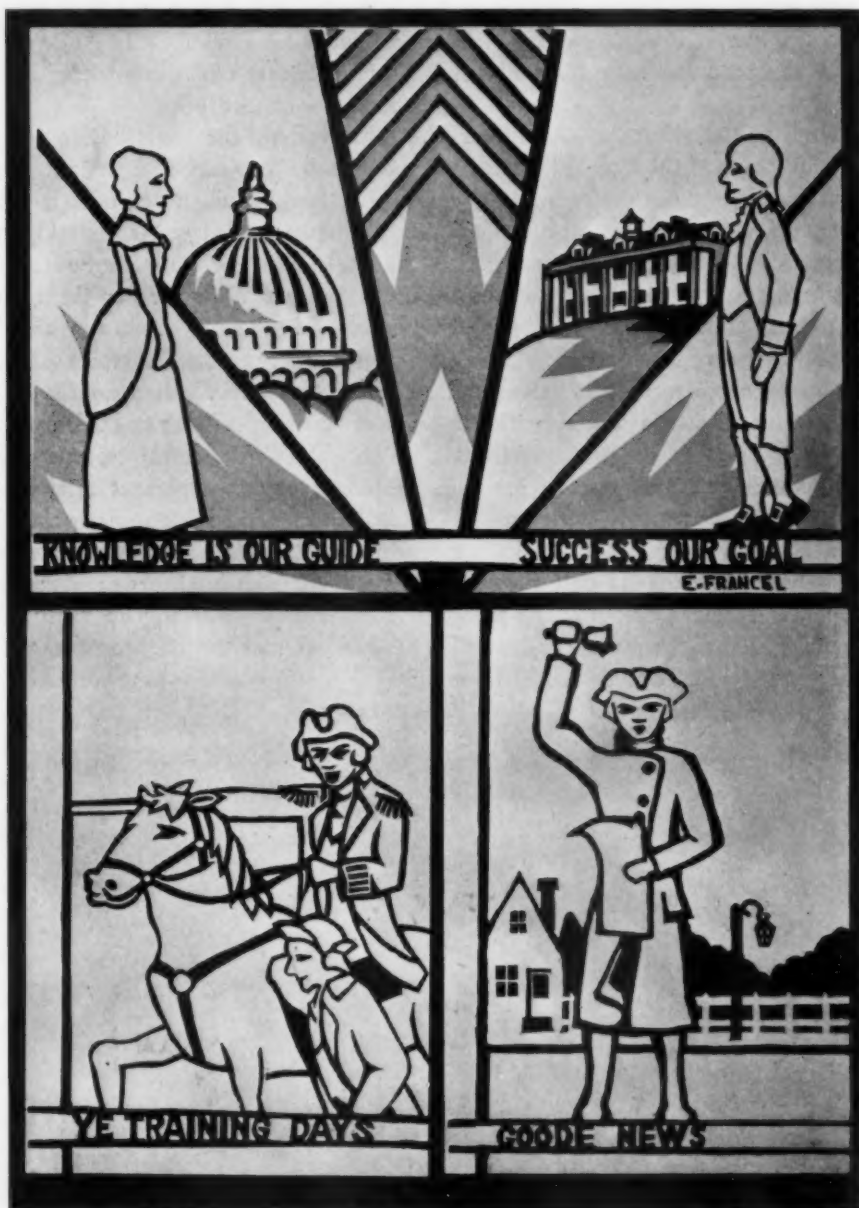
How about the roofs? The pictures show poles projecting from the walls. Wilma found out the curious fact that heavy beams called vegas are laid across the walls; then the walls are built a little higher to form a low parapet like that of a castle. Then small saplings are laid across the vegas close together "herring bone" fashion to form the ceiling. On top of this a thick layer of earth is packed down. Hewn wooden spouts which project through the parapet carry off the rain water. These flat roofs make playgrounds for children and places for storage.

So as the fifth grade art pupils of Miss Helen Morrill working in committees modeled terrace on terrace of their toy

(Continued on page xii)



A MODEL INDIAN PUEBLO MADE AS AN ART PROJECT IN A MICHIGAN PUBLIC SCHOOL. BEULA M. WADSWORTH SUBMITS THE PHOTOGRAPHS TO ACCOMPANY HER ARTICLE



A COLONIAL THEME IS CHOSEN TO ILLUSTRATE A SCHOOL YEARBOOK.
LA VERNE GENTNER, SAN SIMON, CALIFORNIA, SUBMITS THIS WORK BY HER PUPILS



TWO ASPECTS OF LIFE IN THE COLONIES ARE PORTRAYED
BY PUPILS OF JEFFERSON SCHOOL, LENOX, CALIFORNIA



A FRIEZE OF CUT PAPER COLONIAL FIGURES, SHOWING TYPICAL COSTUMES OF THE PERIOD
BY SIXTH GRADE PUPILS OF CICERO, ILLINOIS. ADELAIDE HANCOCK AND LAURA CORY,
ART SUPERVISORS



George Washington Exhibition

MARIE VAN HIATT

SUPERVISOR OF ART, BOGOTA, NEW JERSEY

THE celebration of the birthday of George Washington in our three grammar schools was turned over to the art department. A series of exhibitions was arranged in which each classroom portrayed some incident in the life of the first president. Every one attending the exhibitions found them very instructive. There was an outgrowth of regular art activities.

These exhibitions resulted in an awakening interest in the art department. New equipment, including work benches and tools, was purchased for the classroom.

One thing the first grades did was to make furniture of orange boxes. Some of this furniture was painted; and one class papered the chairs with figured wall-paper to resemble colonial furniture. The outstanding work in the second grades was the horses they drew and cut from wood with coping saws. One class went further than this and made "Washington's stable at Mt. Vernon."

The third grades showed "Betsy Ross making the Flag"; large dolls were dressed for the characters, table and chairs were made from wood, and a flag was very neatly sewed. One third grade also made a wooden model of Mt. Vernon. The building itself was not only reproduced very well, but the grounds around as well.

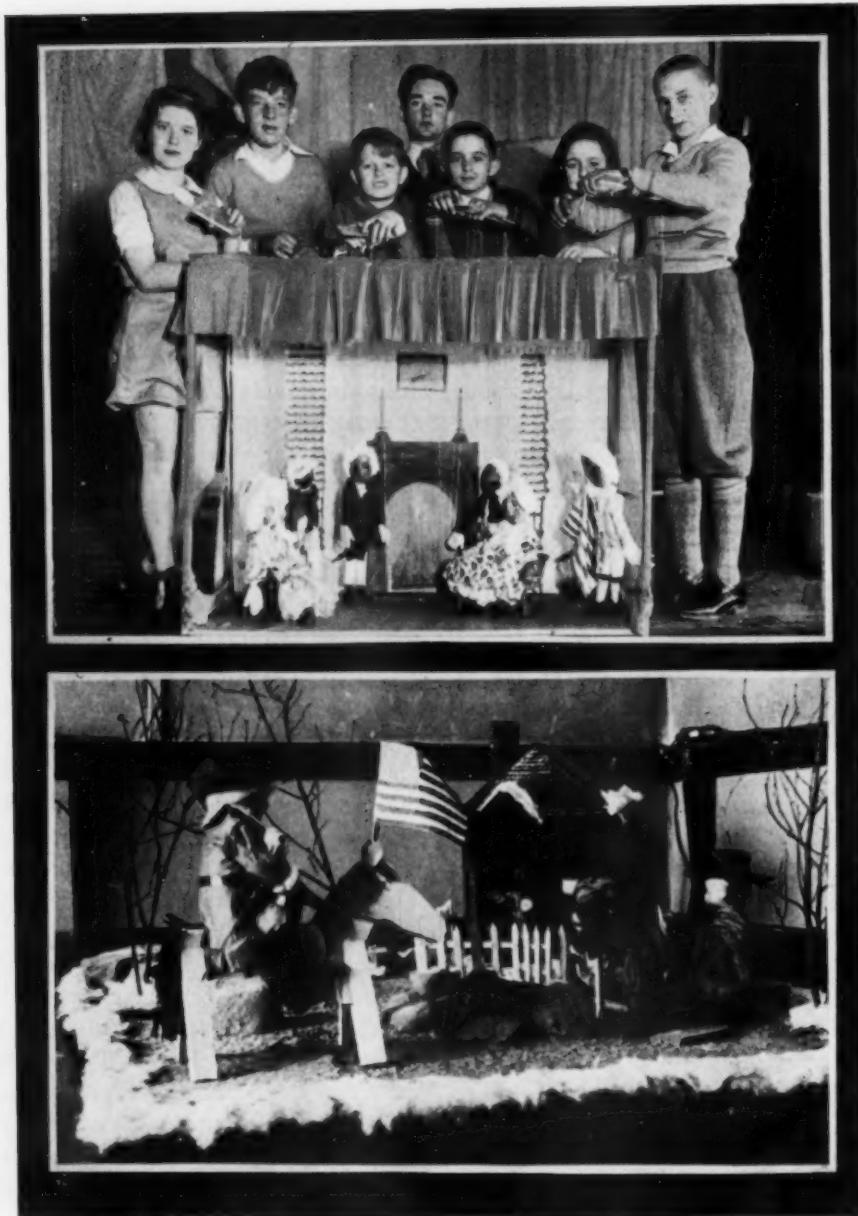
Washington at Valley Forge was very cleverly shown by the fourth grades. One class made a large blackboard drawing; and another made the snow scene with dolls dressed in shaggy clothes, a fire, cannons, etc.

One of the interesting things in the fifth grades was a frieze showing "Surrender of Cornwallis." This was made on a large piece of unbleached muslin. The background was painted with powder paint. Cornwallis' and Washington's men were cut of oak tag, then white silk was used for the trousers, kid gloves for boots, red velvet for the English soldiers and blue for the American troops.

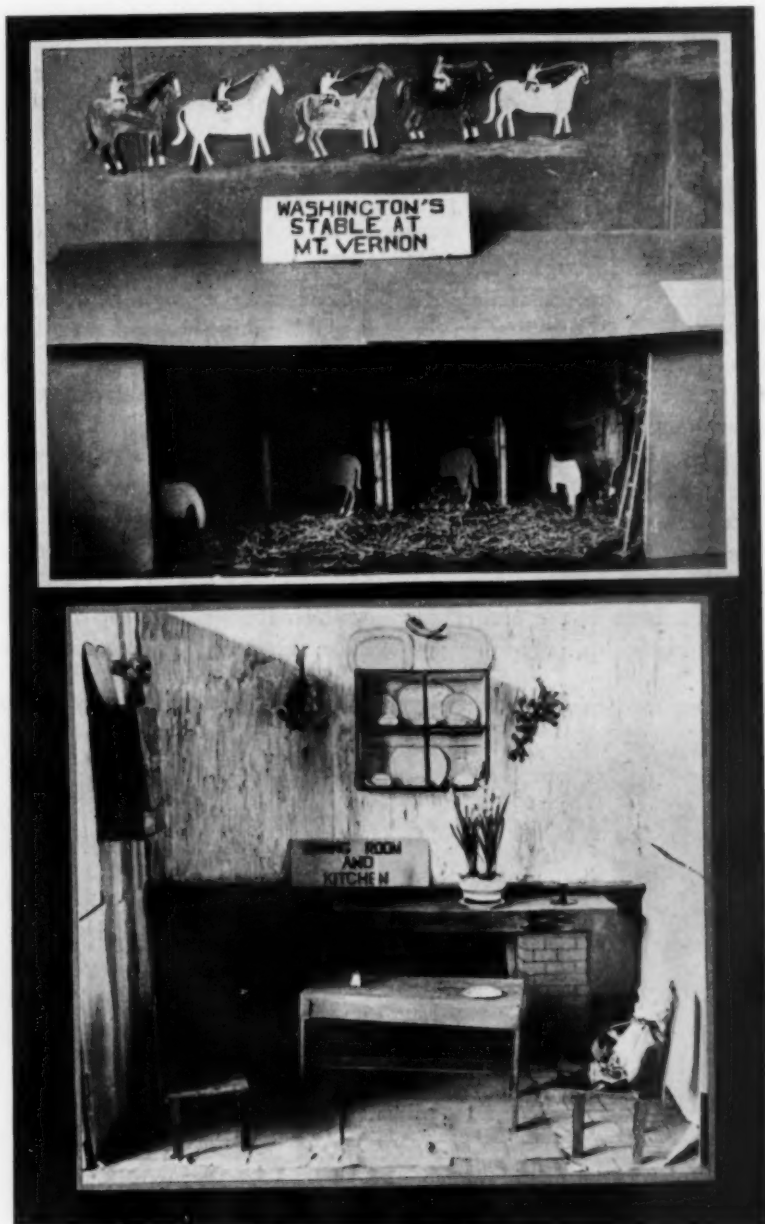
Pictorial maps showing Washington's marches were made in some of the other fifth grades. One of the sixth grades had been studying the history of costumes. They made cardboard figures from ten to fifteen inches in height. Then with the help of various colors of crepe paper and scraps of material they made the costumes for the cardboard figures. Another class took the homes of Washington as a subject. Blackboard drawings were made and notebooks about the homes.

The rooms at Mount Vernon were reproduced in some of the classes. The North Lodge Gate was made by the special class and placed in the entrance. An attractive four-posted bed was made

(Continued on page xiii)



ABOVE IS A PUPPET STAGE SET FOR A WASHINGTON PLAY AND BELOW IS "WASHINGTON AT VALLEY FORGE" FOR A SANDTABLE AS WORKED OUT BY PUPILS OF BOGOTA, NEW JERSEY
MARIE VAN HIATT, SUPERVISOR OF ART



SCENES FROM MOUNT VERNON ARE CONSTRUCTED BY BOGOTA, NEW JERSEY, SCHOOL CHILDREN TO COMMEMORATE WASHINGTON'S BIRTHDAY. MARIE VAN HIATT, SUPERVISOR OF ART

Colonial Figurines

RUTH MILES

MARTINSVILLE, INDIANA

EACH department in our high school was expected to devote some time during the year of the Washington bicentennial to the teaching of the ideals of Washington and colonial life.

In the art department and in the costume design class of the clothing department, we asked the students to bring in reference material dealing with colonial costumes. Much interest was aroused and knowledge of the authentic details of the costumes of the period was gained by the study of this material.

The enthusiasm of the students was intense and it was believed that the actual making of colonial figures and costumes would be a good project and that a lasting and valuable exhibit could be made for the school.

The work was divided; the art students being willing and anxious to make the figurines and the members of the sewing class the costumes. In the art classes we had modeled heads for puppets so successfully from paper pulp that we decided upon this method for our figurines. The



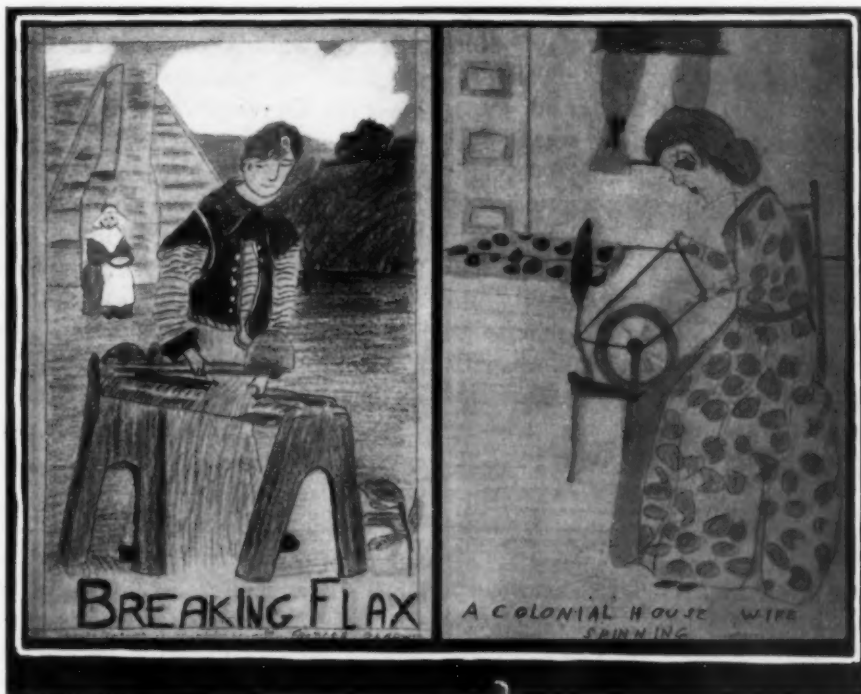
COLONIAL FIGURINES MADE AND DRESSED BY MARTINSVILLE,
INDIANA, SCHOOL STUDENTS. RUTH MILES, INSTRUCTOR

heads and bodies of the ladies to the waist, without the arms, were modeled of paper pulp; the lower parts being made in one piece much like wire lamp-shade frames. The entire figures of the men were modeled of paper pulp, the upper and lower parts of the body being made separate; the legs modeled over wires and the parts fastened together and modeled to the proper shape. The arms and hands from the elbow down were modeled of clay; the upper arms being made of wire fastened in the lower arm while the clay was wet. The wires were wrapped with cotton and cloth and then were attached to the bodies at the shoulders.

The figurines were allowed to dry thoroughly, painted with opaque water colors and finished with a coat of shellac. The wigs were made of white wool, which is used in permanent waving and was obtained from a beauty shop.

In the making of the costumes much time and thought was spent in finding material as nearly authentic as possible in color and texture. Patterns were cut for all the costumes and they were carefully fitted and made.

The satisfaction and joy of the students in their creative effort proved that this was an ideal project. A group of these figurines is to be placed in a cabinet in the high school as a permanent exhibit.



THE PROCESSES OF BREAKING AND SPINNING FLAX ARE TWO MORE INTERESTING PHASES OF COLONIAL LIFE ILLUSTRATED BY PUPILS OF JEFFERSON SCHOOL, LENOX, CALIFORNIA



NEW ART BOOKS

IMMIGRANT GIFTS TO AMERICAN LIFE, by Allen H. Eaton. Publishers, Russell Sage Foundation, New York. Price, \$3.00.

Familiarity with the culture of the immigrants to America and an understanding of the significance of their art crafts has enabled the author to write appreciatively of the many recent "Art of the Homelands" exhibitions being held in the United States. He treats these exhibitions from the point of view of their value as art contributions to United States culture and from the point of view of steps in progressive Americanization programs.

He makes clear how great a debt the Anglo-Saxon stocks which predominated in the early days owe to the infusions of foreign strains whose influence has been so great of late. He gives full accounts of the exhibitions recently given to develop appreciation of immigrant culture and devotes a chapter also to "Resources for future exhibitions" in which he lists artists of foreign birth, sources of folk material and so forth. He urges the fostering and development of old arts and crafts for the enrichment of American culture and writes eloquently of their value in Americanization programs. The author points out that the immigrant who feels that he has something of value to contribute to his adopted country and feels that he is benefiting as well as being benefited by the United States becomes a more dignified and worthy citizen than the man who feels that his place in the social scheme is to receive from rather than to give to American civilization.

Mr. Eaton's book is illustrated with scenes from the recent Homeland arts exhibitions and with photographs of individual interesting objects of foreign folk art.

O-P CRAFT COLOR PORTFOLIO. Publishers, O-P Craft Company, Inc., Sandusky, Ohio.

The O-P Craft Color Portfolio contains a concise explanation of the nature of color and a guide to its successful use, in home decoration, dress, art crafts, painting, etc. The text is printed on vari-colored loose leaves where the subject of color is simply discussed under the following headings: What Color Is, How to Develop Color Appreciation, Colors in Proximity, Psychology of Color, Transmitted Color, Color by Artificial Light, Color and Texture, Color in a Background, How to Plan a Color Scheme, Color Schemes for Home Decoration, Applied Design, Craft Work, Dress, Vocabulary of Color Terms, Color Behavior, Kinds of Color Harmonies, Character of Various Colors, a Color Dictionary indicating the composition of various hues of colors, and a Color Chart.

Difficult as is a condensation of a comprehensive color study, the O-P Craft Company has accomplished this result with great success. The portfolio will be very useful to the art teacher or student or the homemaker who is interested in the effective use of color in her home and wearing apparel.

CHILDREN'S TOYS OF YESTERDAY. Published by Studio Publications, Inc., New York. Price, cloth, \$3.50; wrappers, \$2.50.

This book is certain of a warm welcome from children. In its pages the child of today will recognize many old friends—tin soldiers, jumping jacks, horses and carts, ships, animals and, of course, the doll, that most beloved of all toys, with her miniature belongings and accessories and, best of all, her house. The illustrations have been drawn from public and private collections all over the world, and the subjects range from the stiff puppets of ancient Rome to the ingenious 18th century toys of Germany, England and France, from Hans Andersen's cut paper silhouettes to bravely caparisoned elephants from India. The array of pictured toys is almost, on its tiny scale, a history of past manners and customs. The houses people lived in, their clothes and carriages, the pursuits and pastimes, their ways in peace and war are faithfully recorded in their children's playthings.

The volume contains 96 pages of monotone reproductions from photographs and twelve large color plates made from drawings specially executed for this book.

The manual training teacher, the art teacher, and parents will all find the book charming and helpful in suggestions for entertainment and education of children. And for themselves, they will enjoy studying the toys represented, which will be found to have inspired many of the very clever "modern" toys on the market today.

Santa Fe, Ancient Spanish Art Center

(Continued from page 354)

wonderful arts and crafts by the Indians holds a distinct charm for the artist and art teacher who have only commenced recently to appreciate this "City Different." John Singer Sargent once said, "The hope of American Art lies with the Art Colony of the Southwest." The American Federation of Art recently held its convention in Santa Fe, a complimentary acknowledgment of its art position. The Rockefeller Museum of Anthropology recently built its first unit and begins the finest collection of Indian Art in the world. And

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over all these progressive developments a beautiful architecture is being used, made up from the Spanish forms and memories of the Spanish crusaders who brought their art with them and who gracefully added the naïve honest craftsmanship of the industrious Indian, creating the beautiful Southwest Spanish Colonial arts which compel our admiration today.



Arts and Crafts of Colonial Louisiana

(Continued from page 359)

fine paintings, and were naturally anxious to add to these meritorious work originating in the New World. The result was a number of fine collections. A partial list of artists attracted here before 1850, as compiled by Dr. Cline, includes John James Audubon, Jacques Amans, Louis A. Collas, Ralph E. W. Earl, F. Godefroid, Louis Godefroy, Henry Inman, John Wesley Jarvis, Matthew Harris Jouett, Ferdinand Lotz, A. D. Lansot, Eliab Metcalf, Samuel Finley Breeze, J. S. Sel, John Vanderlyn, Jean Joseph Vaude, Jean François Valle and Sam Lovett Waldo.

The story of the crafts of Louisiana is not complete without mention of weaving and spinning done by the heroic and tragic Acadians, whose story was told in Longfellow's "Evangeline." These simple people, intensely devoted to their native France, through the vicissitudes of fortune found themselves thrust from their homes in Nova Scotia by ruthless England, and finally found their way to "Acadia land" one of the most beautiful sections of the Louisiana country. On the banks of the Bayou Teche they chopped down trees for homes—and for the looms to make the cloth for which they are known even today.

The women of these households were "wonderful weavers," we are told. The "Cajun Homespun" has become justly famous. It may be either of cotton or woolen, or a mixture of both, and its colors are all shades of cream running up to dark brown, in which white has been artistically combined. Dyes, which the Indians showed the settlers how to use, were added after their arrival here.

x

Wives of the early settlers gave their attention to weaving in other scattered parts of the state, but no other section has attracted or perhaps deserved the commendation and reward of the "Cajun cloth." The present-day visitor to the Teche country will find the same huge frames used by the Acadian spinners in the first years of their residence during the eighteenth century. There were no nails available to the settlers, and the heavy wooden pegs which held them together are still visible. There has been no need to replace the old, expertly put together frames; they are still good.

Little is known of woodcarving in early Louisiana. An interesting relic is found, however, in the old Cabildo, a collection of objects carved by a planter of one of the parishes who carried on this craft in his spare time. An elaborate "wheel of life," showing the seven ages of man, and cut out of elm, invariably brings comment from visitors.

Pottery, metal work and basketry come down from the Indians who lived side by side with the Colonials. In all of these fields the Choctaws of Bayou Lacombe in St. Tammany parish showed proficiency. Pipes and bowls of simple design; ornaments, as pins and earrings, made by hammering silver until it became very thin and then perforating it to make designs; and a variety of baskets both of reed and strips of cane are examples. The only colors used by the Choctaws before they obtained aniline dyes were yellow, red and black, which with the natural cane gave four colors. The basketry in a much deteriorated form is carried on today among the survivors of this once important tribe.

The Chitimachas, who lived in New Iberia and St. Tammany parishes, produced finer basketry than that of the Choctaws, some of double weave and capable of holding water.

So closes the story of the productions of the early Louisianians. As yet it is a book but partly opened, but the material that research has thus far given up gives promise of further and fuller revelations of this unique period and people.

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Homes of Mystic Beauty

(Continued from page 375)

pueblo and devised the ladders, the out-door clay ovens, the pottery decorated with real Indian designs, and the desert setting with cacti made of torn and painted sponge, their teacher led them by easy stages to an understanding of the principles of beauty. They discussed under her guidance the charm of blunted corners and the lack of exactness in the outlines as well as the uneven texture of the surfaces of adobe, all of which give an effect of life and interest something like living things; that we do not easily tire of a broken-up surface which casts different soft, spongy shadows at different times of the day was brought up in the discussion. The children grew to understand that simple lines are restful, that while they are found in primitive architecture they are also modern; we see them in the modern skyscraper and in modern furniture. They learned the beauty of the right width and height which is called proportion, and the beauty of rhythm in the repeating of the projecting vegas which cast rhythmic shadows on the sunny walls.

Having engaged in observation, research, discussion of the principles of beauty, and manipulation of materials in toy house construction, with what open-eyed appreciation can the children living in the Southwest enjoy their architectural heritage in their own land. Likewise, with what pleasure can the children of other localities take the Indian Detour in imagination aided by the profuse illustrations in the travel catalogues. It is almost an adventure of discovery to find the pictures which show how the citizens of the Southwest are striving to preserve the Spanish-Indian style and to encourage the designing of all new buildings in this truly American mode; to find that new hotels, filling stations, stores, offices, theaters, museums, school buildings, and private homes more and more are neighboring with the old mission churches and primitive pueblo homes of the Indian people with friendly architectural harmony.

♦
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George Washington Exhibition

(Continued from page 379)

for the bedroom. The feature of the main hall was a large staircase made of cardboard. Two other rooms were the dining room and kitchen; both rooms contained fireplaces, tables and chairs, dishes and utensils made of clay.

An assembly program was given in connection with each of these three exhibitions. The feature of these programs was puppet shows by the seventh and eighth grades. The pupils wrote the plays, which centered around the life of Washington. They also made the stage backgrounds and made and operated the puppets. The plays were all given in two acts, and then a minuet dance of the puppets was given between the acts.

In the whole, we considered these exhibitions very successful, not only as a display for the parents and friends, but also as an incentive for the pupils. We realize that our business is to encourage this art expression of our boys and girls not only for their own happiness and to make their lives richer, but as an economic asset. "What we want in our nation we must put in our schools."



The Art Institute

During the three days of Friday, November 11th, Saturday, the 12th, and Sunday, the 13th, an Institute of Art was held at Providence, Rhode Island, in the buildings of Brown University and the Rhode Island School of Design.

This was a joint enterprise on the part of the two institutions in the interests of the community rather than the schools themselves. Its primary purpose was to launch a year's campaign in the interests of art, during which time all of the art groups and interested individuals hope to be brought into a co-ordinated unity of effort in this field of activity.

All of the arts, for that matter, are included. For example, the Institute program: Architecture was represented by Frank Lloyd Wright and Frederick Ellis Jackson, the architect of the new Providence Court House and the Law Building at Cornell University; in the Fine Arts, Prof. Frank Jewett Mather, Jr., of Princeton University, Dean Everett Victor Meeks of Yale University. Prof. Kenneth John Conant of Harvard dealt with the art of giving collections of Fine Arts in Education and the contribution of Archaeology to Art, respectively.

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These plates do not stop short with the drawings. Miss Sellner tells you interesting facts—that wool was the material for the Roman Period, silk for the Period following the Crusade, that the Byzantine Period costumes were a mass of glitter and glare with jewelry, and the Anglo-Saxon Period costumes were rigidly simple.

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The Drama was covered by a very interesting play given by "The Players" of Providence and by "Sock & Buskin" of Brown University Dramatic Society. Art in Industry was ably represented by Ernest Elmo Calkins of New York, and William Sloane Coffin, President of the Metropolitan Museum.

Art in the Community was stimulative and represented by Prof. George Williams Eggers of the College of the City of New York, and Mr. Edward Beatty Rowan of the Little Gallery of Cedar Rapids, Iowa. Mural Painting in Contemporary Art was presented by Mr. Thomas Benton, mural painter.

The principle of Beauty in Religion and Literature was covered by an address by Dr. Charles Allen Dinsmore of Yale University at the historical First Baptist Meeting House on Sunday morning.

Music was covered by a song recital by Fernando Germani at Brown University, and by The Musical Art Quartet of New York at the Rhode Island School of Design.

Professor Taylor's mural painting studio was open during the session, showing his large painting of the bronze age, practically completed, for the Natural History Museum of New York City. Professor Taylor is Head of the Art Department of Brown.

All meetings were thrown open to the general public and all sessions were readily filled. Various exhibitions in different parts of the city included paintings, etchings, sculpture, ship models, early English portraits, field sketches for the New York Museum of Natural History, and Rhode Island School of Design students work.

The Chamber of Commerce had a small but most interesting display for art goods designed and manufactured in the community, which included high and low grade jewelry, fabrics of various types, rubber goods, fountain pens and pencils, packaging, and graphic arts.

During the winter the program is to continue with art lectures, more exhibitions, the support of various local art groups, publications showing art of the community by illustration and written text, and other means to be considered and devised.

As a result of the Institute, there appears to be an awakened interest which is bound to be beneficial not only to the public generally, but to art education in the public schools, art work in the colleges, and art in the School of Design, where a very definite attempt to relate the work of the professional school to the needs of the community is now in force.

Similar activities occur in other communities but this is probably the first time when the leading university and the art school co-operate in seeking to pull the activities together in presenting their work to the community as a whole.

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